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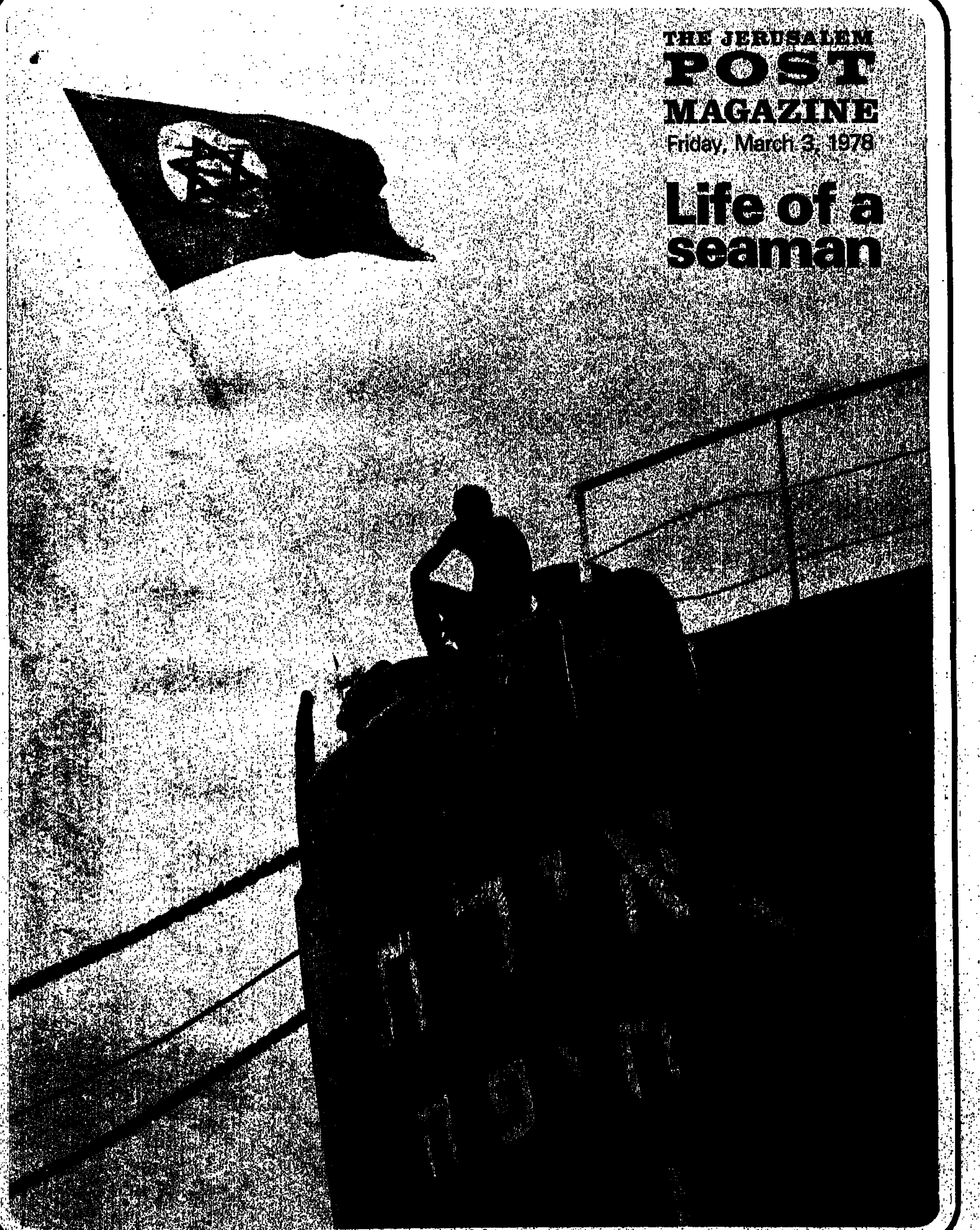
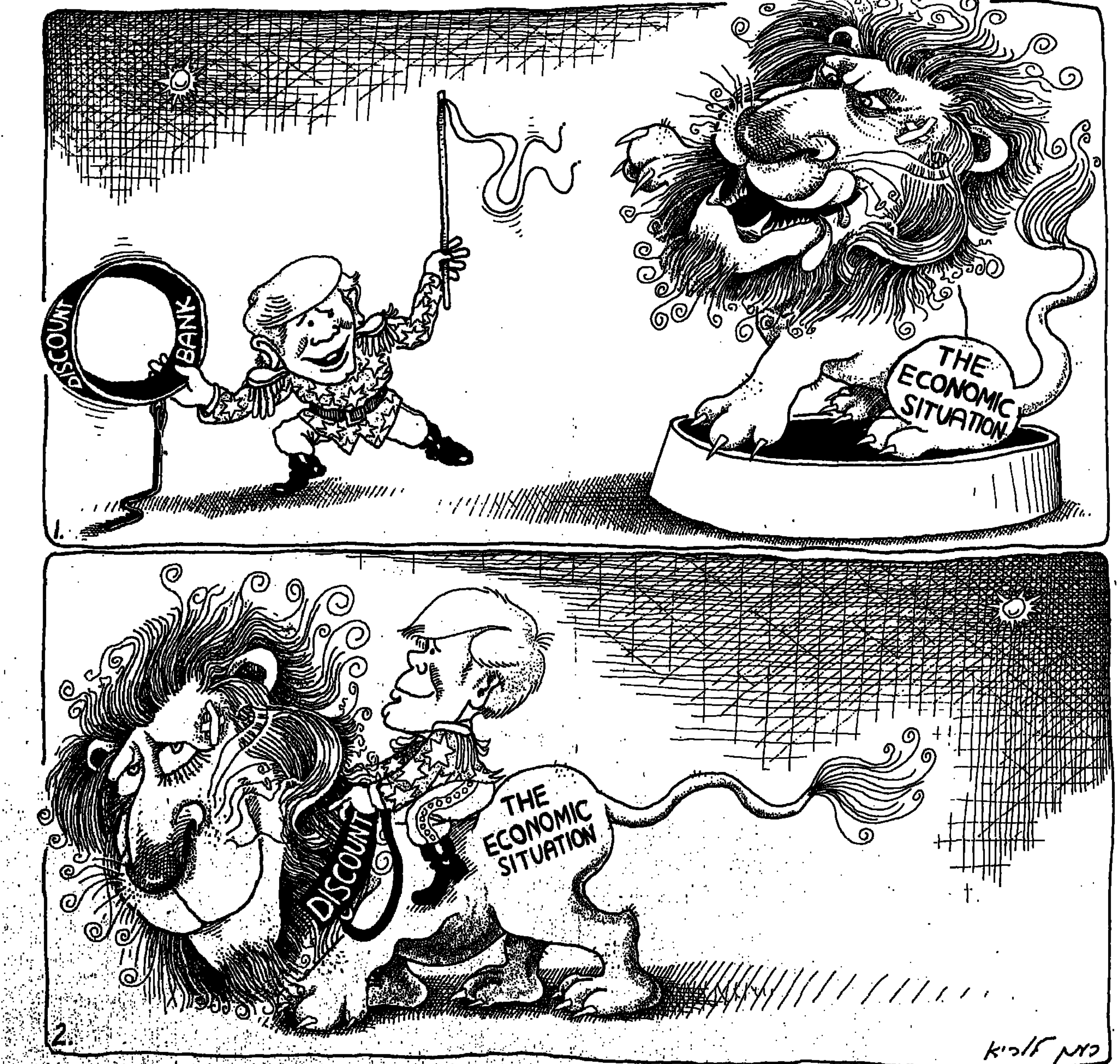
THE JERUSALEM POST MAGAZINE
Friday, March 3, 1978

Life of a seaman





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A smile on his face,
And on yours.

DISCOUNT BANK
the human side of the coin

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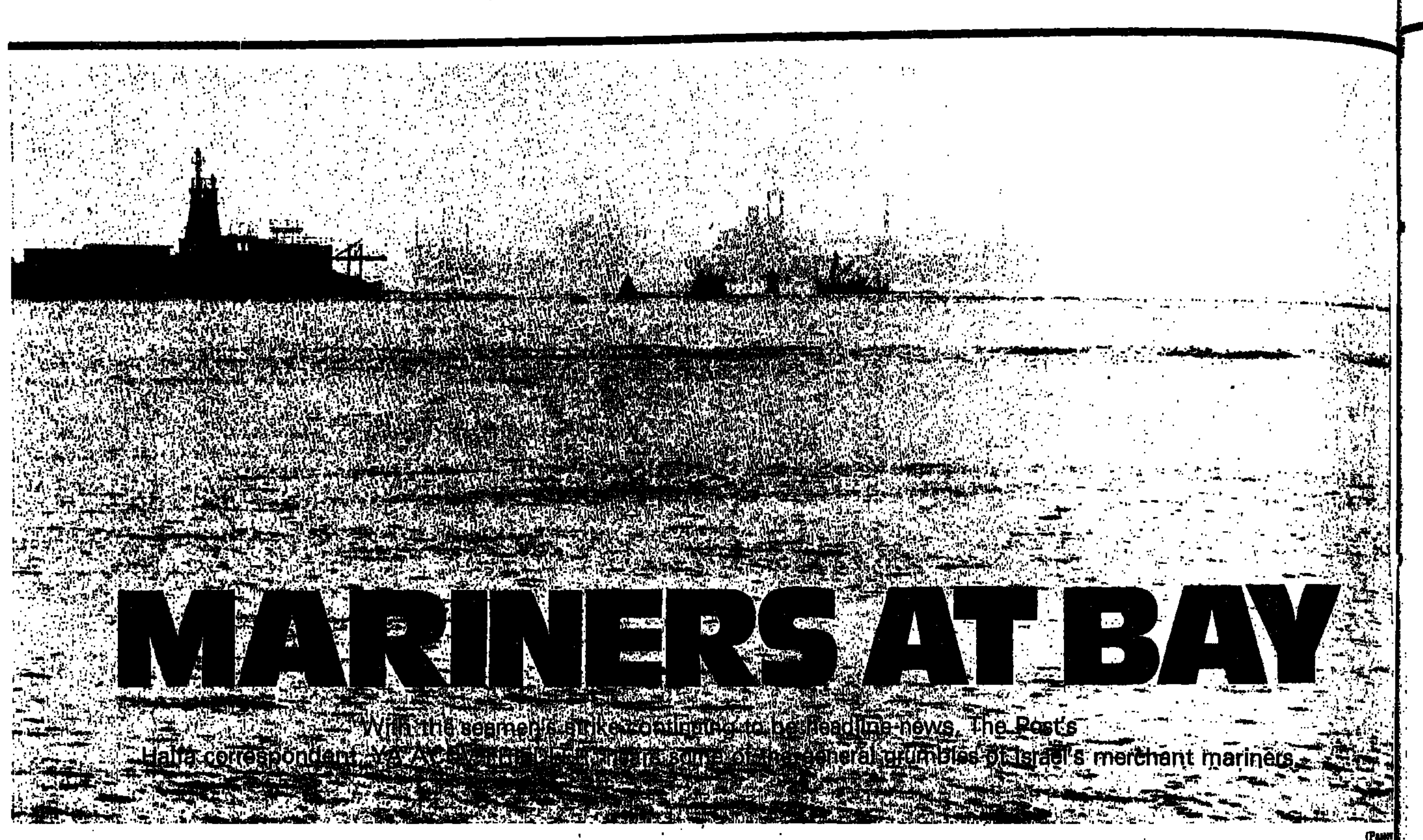

MARINERS AT BAY

With the seamen's strike continuing to be headline news, The Post's Haifa correspondent, YA'ACOV [illegible] hears some of the general grumbles of Israel's merchant mariners.

(Passow

IT IS FAIRLY difficult to interview seamen these days. Those who are not on their ships, lying outside the ports in Israel and abroad, or sailing under government emergency orders, are busy arguing about the strike. Nevertheless, we managed to track down a couple of officers and a rating who were prepared to talk about other aspects of their calling.

Menahem Levanon, first officer of Zim's 8,000 ton roll-on-roll-off freighter, Narkis, was born in Czechoslovakia, 36 years ago. He came to Israel in 1949, completed his primary schooling and attended, but did not graduate from, a vocational school, before joining the Air Force. He did not succeed in finishing a pilot's or any other course, before being demobilized as a private in 1962.

He then joined the merchant marine as a deck officer cadet and worked his way up to the position of first officer five years ago. During his 16 years at sea, he has served on practically all types of ships and lines, and is now sticking to the Narkis, on the "home route," as it gives him a chance to be at home every 10 days, which "is vitally important for a family man."

Levanon and the schoolteacher he married seven years ago, live in a three-room, 72-sq.m. apartment in Haifa's Kiryat Ata suburb. "That's the size we could afford to buy," he said, and though his wife is not now able to work, having three small children to look after, they are trying to save for something larger. That is why they don't have a car. "I haven't got enough money to learn driving, let alone buy a car," said Levanon.

That does not mean to say he is complaining about his wages. In fact, they are relatively high in the merchant navy, thanks to the exceptional pay arrangements that prevail for the two container vessels, Narkis and her sister-ship, the Iris, both built in Rumania. While in the rest of the 100-ship merchant fleet, where the at-sea pay is comparatively high and the shore pay extremely low — this, indeed, is one of the causes of the current merchant marine trouble — on board these two the pay is "more or less" the same, both during the 40-day stretch on board and the 20 day's shore leave that follows.

In fact, Levanon's at-sea pay is roughly $800 net (IL12,800) per month, plus a sum in lirot "which goes for taxes and other deductions." But, he stresses, this includes 160 to 180 hours of overtime a month, "and believe me I work them, every single one." During shore leave, his pay amounts to about two-thirds the amount.

The ship sails from Haifa every 10 days, calling at Koper (Yugoslavia), Trieste and Venice, and then back home. The Haifa-Venice leg takes only 3.5 days, mostly at sea during the night and in port for half a day.

"It's tough, and sometimes I don't sleep for two days at a stretch." The on-board conditions are, Levanon says, very bad. The ship was not well designed or built and the crew cabins are "sub-standard." On the other hand the food is good, and from the company's point of view, the ship, after a lot of engine troubles, is now "very profitable."

UNDER his contract, Levanon may take his wife with him three times a year. But because of their small children, she has made the trip only three times in all. He personally has not suffered from the absent-father troubles that are the bane of many seamen, "because my wife, being a teacher, knows about these things. She's done remarkably well being both father and mother to our children. My eldest is a normal first-grade pupil."

"My wife knew what she was letting herself in for when she married a seaman," says Levanon. "But it's become a progressively more difficult life as the children arrived, and like every sailor's wife, she would very much like me to give up the sea."

He is not thinking of such a step "because I feel it's already too late. I think it would be too hard to start from scratch again, and I would be unable to find a comparable job, paying as well, on shore."

So, with nothing but the sea to look forward to for many years to come, Levanon, a very articulate, if quiet-spoken, man, muses that his biggest trouble on board is the labour relations between officers and men.

"The old days of hierarchy are over. The new recruits we get now are no longer willing to work hard and do every job. Everyone thinks he's too good for just work. I know that's a problem on shore as well in Israel, but at sea it becomes more acute."

The problem, he feels, is aggravated by the very bad pay system in the merchant marine. "The sailor's basic pay is incredibly low, so the men can't really put their mind to the work. They're figuring how to make extra money, either through the infamous special pay or, worse, through smuggling."

The "special pay" Levanon is embittered about is awarded to ratings for any number of what are regarded as extra duties. They include such jobs as opening the holds and cleaning the bilges.

His colleague, Kurt Heiman, a first engineer with perhaps the longest seniority in the fleet, chipped in: "It was the companies who corrupted the sailors with the special pay. The officers didn't invent it."

Levanon explained that through this special pay, the company had turned the sailors into a group of contractors, but the officers, who oversee the work, don't share in the pay. So, besides earning nothing on the unethical deal, the officers are caught between the company, which wants the expensive ships to sail but complains when the officers authorize special pay to the crew, and the crew, who want more special pay. "So we get the thick end of the stick three ways," he smiles bitterly.

His solution is fairly simple. So simple, in fact, that one wonders why nobody thought of it.

"Give the men a decent basic wage. This will automatically give them a pay packet they'll want to safeguard, by doing their job properly. At the moment, an AB may get a basic wage of IL1,500 a month. That's a bad joke; obviously he must find ways of increasing it, and that will inevitably be detrimental to his job."

Another bad thing, says Levanon, is that the special pay has wiped out the differential between officers and men," and on most ships I've sailed on the bosun earned more than I did."

THE NARKIS is operated by a crew of 23. Does he think she is overmanned?

"Well, we've had so much engine trouble and breakdowns that we have been working hard every day. Under such conditions, I think we can't cut the complement. If the ship were in working order, I think we could operate her with a crew of 15, as the Germans would do. But that would entail a contract like the Germans have. Six months' leave a year on full pay plus board allowances for the months on shore. In short, if you want us to work like the Germans, you must offer us conditions similar to theirs," he summed up.

Twenty-three men cramped into fairly restricted quarters inevitably leads to tension. This results in frequent quarrels, and the blowing up of even minor frictions into full-scale arguments, if not fights. Unfortunately, Levanon said, though these conditions make it imperative that the captain have very wide authority, in fact, under the Shipping Law, "he has no punch, and there's not much he can do when things become unruly on board."

Like every other officer, Levanon is not anxious to talk about smuggling in connection with his own ship, although she and the Iris are commonly known as the "Seiko Line," because of the large quantities of watches and other contraband their sailors allegedly smuggle into the country. But he does refer to the matter generally when he refers to the Shimron report.

"It's a good thing the commission pointed its finger at the situation and stated flatly that things have reached a stage where the police and customs officers who are supposed to prevent smuggling are bought off by the sailors." This situation had contributed to the erosion of authority in the merchant navy.

Levanon believes that this problem could be at least partially solved if there were rotation of sailors between the various routes, so that suspected smugglers would not be allowed to stay on the short runs for extended periods that enable them to build up their contacts and on shore salt away their bribes.

He agrees that men who are physically handicapped should be allowed to stay on the home route "but in fact there are perfectly fit men who have never been out of the Mediterranean," he asserted. "They have "bought" a sort of holding on the short-run ships. I have no proof, but I know that things that should not occur are going on all the time. Perhaps the officials in the labour exchange and the company offices should be asked to explain how come the same men get signed on for the short runs all the time. I'm not insinuating; I'm only suggesting the matter should be looked into, and if things can be changed, we'll have gone a long way towards improving matters."

Another cause of friction is the passengers Zim requires them to carry, mainly clients and "protektzia free-trippers," who are resented by the crew, especially if they take the place of the wife of a sailor.

Levanon has sailed on most routes, and he finds the worst to be those going to West Africa, or the grain carriers plying between Haifa and the U.S. Gulf ports. He shies off the West Africa line, because "there's no safe place to go ashore for entertainment," and the grain line, because up to three weeks at sea are followed by no more than a day or two in the American port for loading and then it's back again to Haifa. "It gets on your nerves."

On the other hand, the men on the grain line tend to be better material.

"You have to be a pretty strong type to stand it," explained Meir Bovan, Levanon's opposite number on the El-Yam company's bulk carrier, Arad. Furthermore, most of his crew had been officer cadets, which in any case put them a few grades beyond the usual ratings, but had deliberately refrained from working for commissions, because under the special pay system, there was more remuneration and less responsibility if you weren't an officer.

Bovan, who is 29 and married with one small child, has not suffered from the usual tensions of men at sea without women for protracted periods. His wife has been sailing with him all the time, and intends to do so until their child reaches school age.

The Arad has a crew of 35, but Bovan insists that the 15-year-old ship needs every last man of them, unless the company is prepared to lay her up for maintenance work at frequent intervals. According to him, since the El-Yam company is smaller than Zim, it is less bureaucratic, and its sailors tend to be more stable as a result. Nevertheless, during their last trip, before they ran into the strike in Haifa, one of the new men had received a cable from his wife that she had been left stranded without a penny. She had even had to borrow the price of the cable from a neighbour. Because of an office mistake, the pay he had arranged for her had not been delivered.

"I know this can and does happen in every plant or office on shore. The difference is that on shore you'd fix it in five minutes. At sea, the unfortunate incident created great tension, until it could be cleared up through wireless messages." Although this was a comparatively small matter, Bovan considered it a good illustration of the way things could be made better at sea rather than worse, "as they unfortunately are," agreed Levanon.

LEVANON has also sailed on Zim's big Three Continent container ships, which take three whole months to make the round trip from Haifa, through the U.S. and the Far East, and back again.

"Actually we spend no more than nine days at sea on any stretch between ports, so it's not quite so bad, though the stay in port is very short. It was okay when I was younger, but I feel I couldn't do it any more now," he sighed. On the other hand, the best men serve on the hard routes "because they don't make the rows that would get them the easier berths."

Another big gripe is about on-board entertainment. Levanon claims that Zim appears to have bought or rented out-price, third-rate films, which are not worth seeing, and make him mad, because they somehow indicate how little the officials on shore care about the men at sea.

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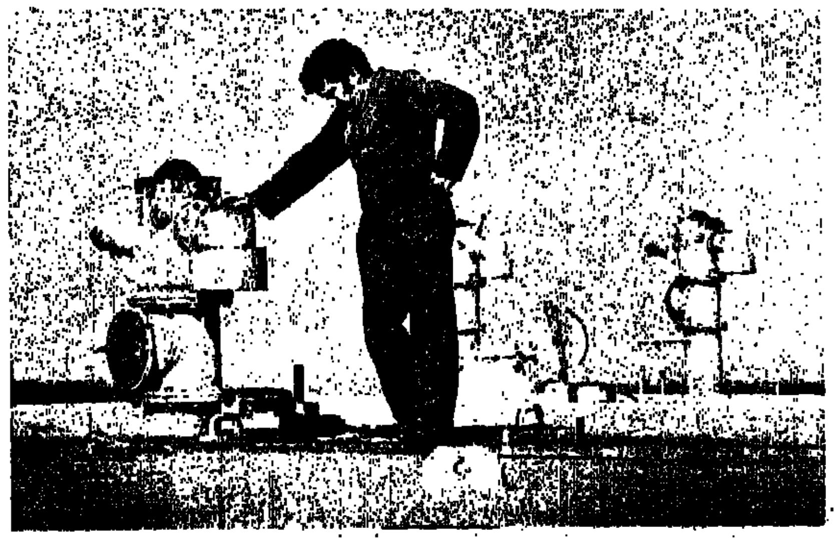


(Centre) Passow (below) Kendal

He also complains bitterly at the irregular delivery of newspapers — "mostly *Davar* , a lot of *Al Hamishmar*, very few *Ha'aretz* and no evening papers at all — and the complete failure to supply weeklies and monthlies from Israel to the ships. "You can't imagine how important this is to the men at sea," he stresses.

Levanon is convinced that it is essential that the proposed amendment to the Shipping Law, giving captains wider powers to deal with trouble on board, be enacted soon.

"There can be no democracy at sea, everybody knows it, and if the captain would come down hard on offenders, we'd all feel safer.

Unlike some of his fellow officers, he does not ask for any special consideration on the strength of seafaring being a hard profession, or because he has to sail in rough seas as well as smooth. "That's my own problem that no one can solve for me. I chose this profession. Nobody forced me into it," he says.

But like most of his fellow officers he feels that the companies, and the public too, ought to show more understanding for a hard job that has got to be done.

Levanon knows that the present strike — the 68th in four years — is not likely to improve the image of the merchant marine, but he feels that the companies made a mistake by trying to incite them against their union leaders, who called it. He hopes that somehow this painful and ruinous strike will produce a better merchant marine, as soon as is humanly possible.

THE LAST posting Yitzhak Zisser had before the strike was on the former log-carrier, Shikma, which the Zim company has converted into a container ship. At 47, the shortish, rotund, bald Zisser is one of the veterans of Israel's merchant marine, with 25 years' service behind him. A permanent employee of Zim, he is a "donkeyman," i.e. in charge of the ship's engine, the highest grade a rating can reach before becoming an officer.

Zisser, who had a primary school education, and served in the Navy as an engine hand, joined the merchant service immediately after being demobilized from the Navy, and has never known any other work. Nor does he want to.

"I went to sea because I liked it, and I still like it. But I've got complaints, believe me," he said. Although he came to Israel from Rumania at an early age, his Hebrew is still poor. He never made it to officer, mainly because he was not drawn to rising above the ratings' level, he said, and he intends staying at sea in his present grade, "all the way to a pension."

He is married and has two children, a daughter of 22 and a son of 16. "Unfortunately they are not proud that their father is a seaman and they don't go around advertising the fact," he said with a shrug of his rounded shoulders. They have a three-room flat and he runs a second-hand Opel.

The Shikma plies the Mediterranean route, as far as Spain, and her round trip from Haifa lasts 20 days. "But we don't get much time in the ports, not more than a day, often less, and I don't even get a chance to go ashore every time, as I'm busy with the engine."

His job nets him IL2,000 basic pay monthly, plus $290 when he's sailing, and only the basic pay during his three months' annual leave. In addition, he earns special pay, "but only when I do extra work, and that's not every month."

He sees the trouble in the merchant marine through his pay slip.

"We just don't get the pay to compensate us for the hard work, the long absences from home and the fact that our children grow up without a father. We deserve more," Zisser declared.

The poor pay is also the source of the tension on board between the Shikma's 32 men, cooped up for seven days at sea at a time. "After a week at sea we get a few hours in port. Do you know how expensive everything is in Europe now? Not like it used to be. Even in Spain it costs you $4 for a taxi ride to town, and in Marseilles it's $10 there and back."

Zisser has sailed on every ship the merchant navy has or had. Now, because he's not getting any younger, he prefers the Mediterranean run to the better-paying berths on the longer routes.

He thinks there's no such thing as "good" or "bad" crews. "The ships sail, don't they, and get there, so who cares whether the men are good or bad? We manage," he says philosophically.

BUT HE, like his fellow crewmen, is upset by the "very poor" treatment they get when they have to call at the Zim offices in Haifa. "You need six signatures just to get your pay. Invariably at least five of the *pekidim* (and he spits out "clerks" as though it were a dirty word) aren't in. So out of your day at home, you spend half running after the clerks in the company offices.

"If we say anything, they tell us that we depend on them and not the other way round; their job is secure regardless of whether they work or not. If we behaved like them, no ship would ever get out of port," he grumbled. "We feel what those overstaffed company offices think of us. The lousy movies they send us, sometimes the same film two trips running, because nobody bothers to check. Why should they, they get their money anyway?"

He complains that the management talk a lot about efficiency, but only on the ships, regardless of the number of clerks they stuff into their offices.

"When we get a new piece of automation in the engine-room, they want to take off several men. But when the office gets a big IBM machine, they take on 10 more *pekidim* to work it. Makes you think, doesn't it?"

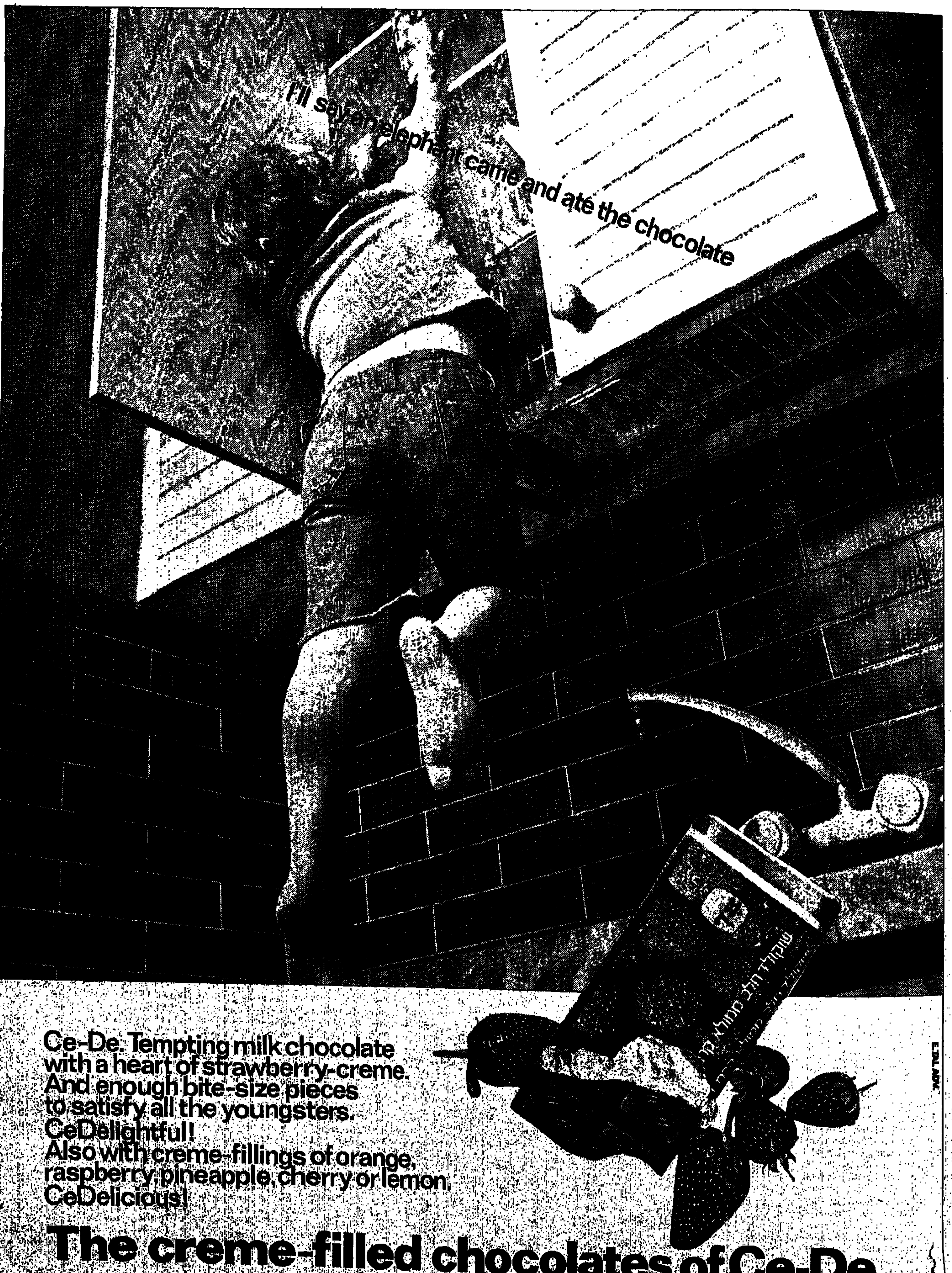
His buddies join in with their comments:

"We don't have a sympathetic ear in the company offices. They couldn't care less about us. We're only the guys they got rich on. So we go to the union. We have to go there for everything; they're the only ones who'll listen to us. That's why things are the wrong way round in the Israel merchant fleet. So now they want the unions to stop interfering in company affairs. Well, when they run their affairs properly, there'll be no need for the union to do the job for them."

Zisser sums up:

"We have the feeling that we're carrying all of that big building, with its thousand underemployed *pekidim*, on our shoulders, and not getting paid for it. Do you wonder the fleets sinking?"☐

هكذا من الأصل



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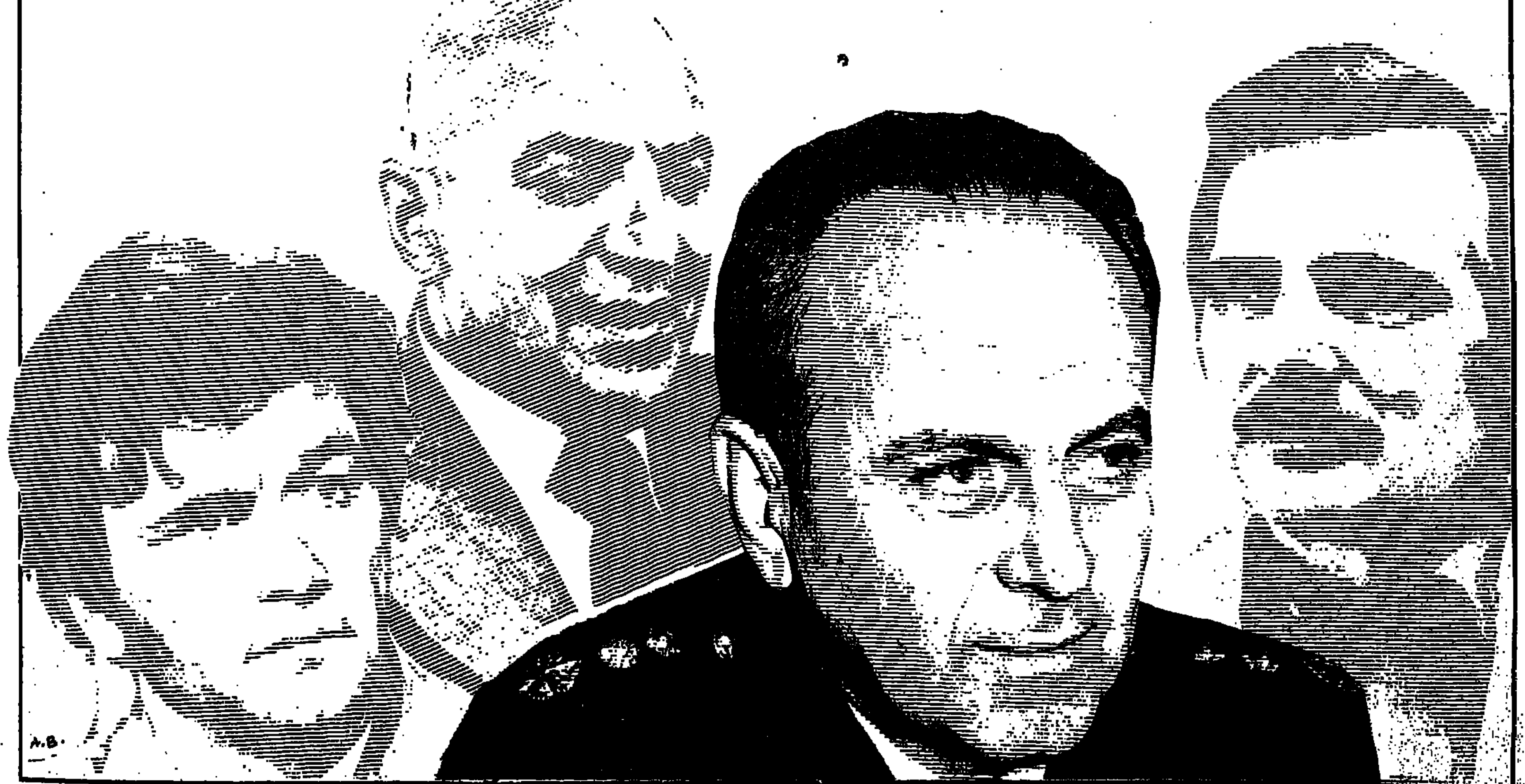
Our man in New York

Nitzav-Mishne Michael Bochner, of the Israel Police, has been posted to the United States, where he has an arduous and single-handed task to perform. Jerusalem Post reporter MACABEE DEAN talked to him recently in New York.



THE STATE of Israel maintains a one-man police force in the United States and his name is Michael Bochner. If the name rings a familiar bell, it is because Nitzav-Mishne Bochner headed the police committee that was set up last summer to enquire into crime in this country, before the government set up the Shimron Commission.

Assistant Commander Bochner is responsible not only for the whole of the U.S. and Canada, but for the entire Western Hemisphere — if need be. But most of his work is concentrated in New York City, with its large Jewish and Israeli population. He is one of only two Israeli policemen stationed abroad; the other is in Bonn, West Germany.

"Being Israel's 'our man in the U.S.' is not the easiest job in the world," he says, adding: "but on the other hand it is probably the most interesting. I don't handle only such routine things as drug-running (generally from Israel to the U.S. and mainly hashish and some heroin), thefts, counterfeit money (again, dollars faked in Europe and shipped through Israel with the help of Israelis) and smuggling, (often diamonds). I'm also on call by the Israel customs and income tax departments to check into false declarations and evasions."

He has a small staff — 60 per cent of the time of one secretary.

Bochner, who arrived only a few months ago, notes that the "our man in New York" concept was established some 25 years ago. Even then, the tremendous flow of visitors to and from the U.S. and Israel, and the strong family relations maintained by many people in both countries, made New York a focal point of illegal activities. And in the past few years, a huge colony of ex-Israelis settling in the U.S., again mainly in New York, has added a new depth to the problem.

"Estimates put the Israelis living here as high as 250,000, but nobody really knows the exact figures. Many of them, estimated to run into scores of thousands, are here illegally, overstaying their visitor's visas; and even those here legally are not exactly proud of standing up and being counted."

THE LOCAL law-enforcement people in the U.S. are more than willing to help Mr. Bochner in his work; the problem is that, unlike in Israel, where there is one national police force, in the U.S. there are many law-enforcing bodies.

So far, he has had dealings with the police departments in such cities as New York, Detroit, Chicago and Cleveland; with the FBI (Federal Bureau of Investigation), which also maintains the counterpart of Israel's one-man police force in Tel Aviv — although sometimes he is replaced by a Central Intelligence Agency man; and the traffic commissioners of the various cities, who work directly under the mayors and not for the police forces.

His enquiries have also brought him in contact with the "special agents" of the Treasury, who deal only with forged money; the immigration authorities, the post office authorities, for in the U.S. the easiest way to convict a person is to prove that he sent false claims through the mails; and state and district attorneys' offices.

"These various bodies — and there are more — generally do not coordinate their activities; I have to maintain contact with each group." Generally, it's with one person in a group, who directs him to the particular person he must work with in a specific case.

CASE HISTORY: The American authorities asked Bochner for the background of an Israeli charged with killing another Israeli; they were evidently connected in some underworld racket. The accused had a police record of nearly 80 arrests in Israel, many for underworld activities. Such a record guides the Americans as to how to deal with the case and also prevents a man from putting in a "first offence" plea in order to get a lighter sentence.

Case history: An Israeli imported to Israel a huge quantity of film, claiming he had paid only x dollars for it. Customs officials decided that the film must have cost five times that amount, and demanded duty accordingly. The importer protested.

Bochner investigated and found that the importer was correct: he had bought up the film cheap because its expiry date was only a few months off. In America, no one wants to buy film which has only a short life left; Israelis apparently don't bother to look at the date.

Case history: A short time ago, New York police called up Bochner, telling him that "two Israelis, who spoke very bad English," were trying to deposit (not cash in) a $10,000 U.S. government bond. The number on the bond had been run through the computer and proved to be identical with that of a bond missing in Cleveland, Ohio, some years back.

The two Israelis declared that they were innocent. One claimed he had received the bond from a Petah Tikva contractor who had asked him to deposit it in New York; the other said he had gone to the bank just to keep his friend company. The Petah Tikva police were contacted; the contractor pleaded his innocence. All he knew was that some years back his niece in Cleveland had mailed him the bond, asking him to keep it in case she ever wanted to buy some property in Israel. When Israel's foreign currency regulations were relaxed last October the contractor thought: why not deposit it in the U.S.?

The trail now returned to the niece in Cleveland. Here, a strange story was unfolded. Some years ago, the niece was in a Cleveland bank, examining some bonds that a clerk had on his desk, and discussing their purchase and sale. When she had left and the clerk went to put away the remaining bonds, one for $10,000 was missing. The woman was questioned; she denied stealing it. The clerk was not only questioned, but fired from his job.

Today, there could be no doubt in anyone's mind that the woman had stolen the bond, mailed it to her uncle in Petah Tikva, hoping that he would hold it until things cooled off. But computers — unlike humans — have long memories. The woman is now awaiting trial.

OUR "ONE-MAN police force" in New York is also kept busy with several non-criminal activities. When Israeli police officers visit the U.S. on official business, they have one address: Bochner. He not only recommends a reasonably-priced hotel, but works out an itinerary so they can squeeze most into their limited time.

He also acts as a scout for police purchasing missions. America's electronic devices for eavesdropping and trapping criminals are the most advanced in the world. And he keeps an eye open for the results of various research projects, whose findings may be applicable to Israel.

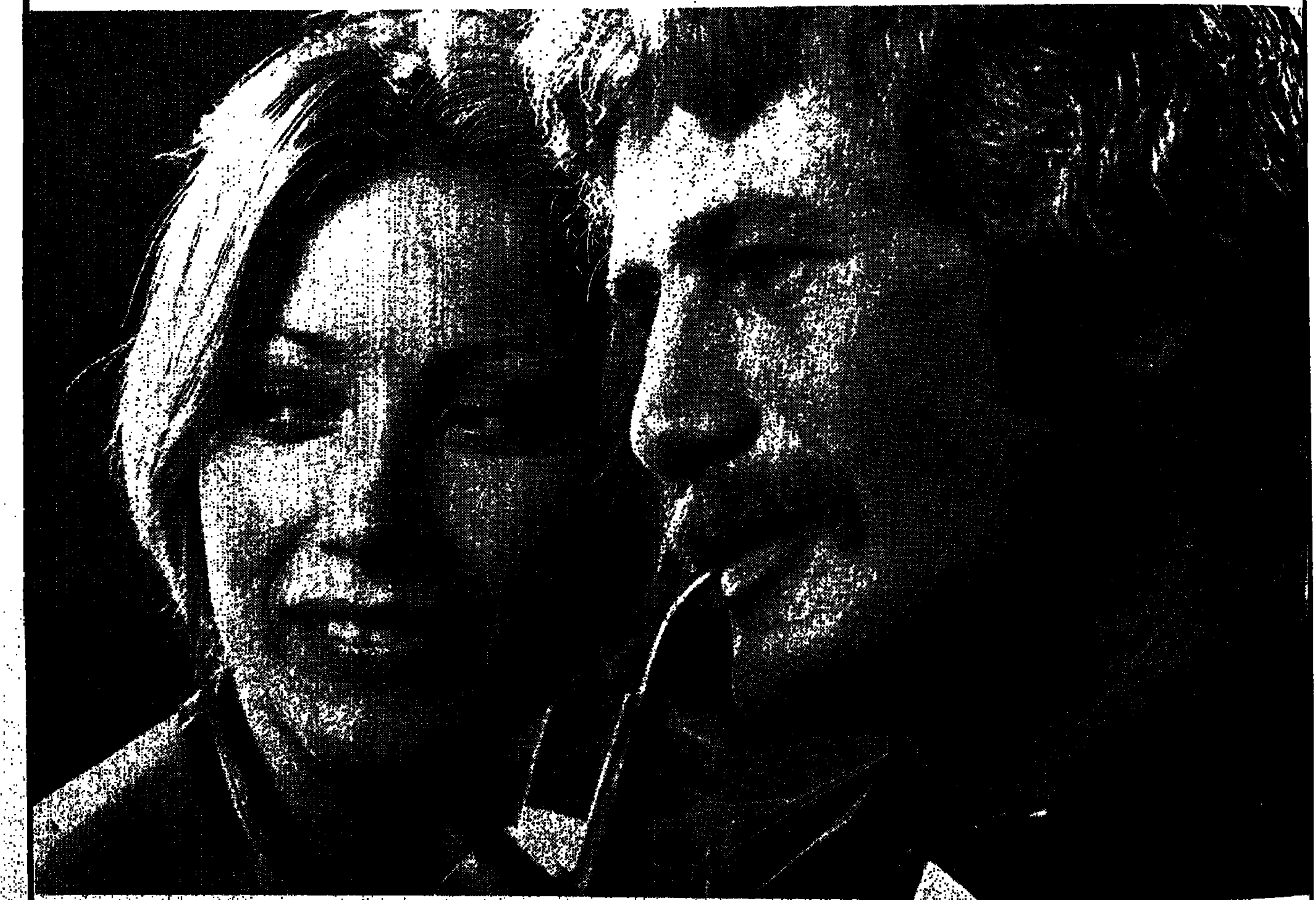
"The police over here have made many in-depth studies on terrorism. Of course, the terrorism in the U.S. is mainly kidnapping and holding hostages; and although this is different from the brand perpetrated by infiltrators in Israel, we can still learn much from the American studies, with regard both to methods and to the psychological weaknesses of terrorists."

Finally — for the present, at least — Bochner is on call by various Zionist and Jewish organizations as an after-dinner speaker.

"The Jewish communities here like to know much more about Israel than they can pick up from the press or from professional speakers; and they think a policeman has a lot of inside information on how Israelis actually live."

And there is already a bonus: some dozens of Americans have expressed an interest in immigrating to Israel and joining the police force.

"This gives you a good feeling," — says Bochner, "and does something to offset the bad feeling you get from the huge number of Israelis living here."□



1+1

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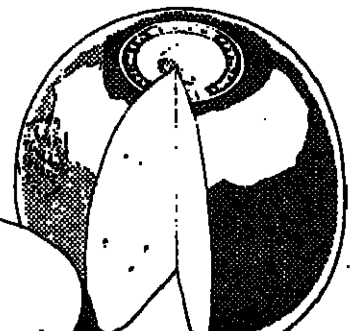
A taste of cheese



HAIM SHAPIRO surveys the craft of cheese-making in Israel.

THE GERMS are neatly stacked up in the freezer, waiting to be set loose. They are in little laboratory bottles labelled Emmenthaler, Camembert and Chevre. They are the good germs used to make the cheeses taste the way they do.

One hears a lot about germs at the Strauss cheese factory in Nahariya. There are good germs and bad germs. The bad germs don't necessarily cause disease, but they can ruin a good cheese.

At the top of the list of bad ms is penicillin, the green mould found on bread and the bacteria used in making such cheeses as Roquefort. Michael Strauss, whose father, the late Dr. Richard Strauss, founded the Nahariya Dairy almost 40 years ago, told me that the dairy doesn't make any blue cheese because the bacteria spreads too easily.

The company, now known for its quality milk products, began as a *small dairy, with its own cows, in* the newly-established settlement of Nahariya. Gradually, as Dr. Strauss bought more and more milk from surrounding settlers, he found he had a surplus and began using the excess milk for cheese and other sour-milk products.

Today the dairy is fully mechanized, but enough work is done by hand to satisfy the romantic yearnings of those who like to feel that their food has been made specially for them. The milk is first pasteurized and then heated. Then rennet is added to make it form a curd.

Rennet is a substance taken from the stomach of a calf. That is why observant Jews do not eat yellow cheese that has not been certified as kasher.

Meanwhile, the curd is heated to the necessary degree and cut into small pieces, so as to free the whey. Gradually the whey runs off, leaving semi-solid curds, which are put into a cloth-lined round form, larger for the Swiss-type cheese, smaller for such cheeses as Camembert and Brie.

The taste of each cheese is determined by the amount of butterfat, the salt content, the type of bacteria and how long the cheese is allowed to age. When I complained that the Camembert often tastes the same as the Brie, Michael Strauss said this is only natural, as both are made with exactly the same bacteria, the only difference being that Brie has a higher butterfat content.

The cheeses are pressed in their forms to eliminate excess moisture. After a few days they are turned, by hand, to allow the moisture to escape from the other side. Later, the large wheels of cheese are dipped into paraffin and left to age in a special room with regulated temperature and humidity.

I ASKED Strauss about the caves in Switzerland and France in which cheese are left to age "naturally." He readily admitted that such places have their own bacteria that give the cheese a unique flavour. He pointed out, however, that only a very small proportion of the cheese made today, even in such countries as Switzerland — where he himself studied — is aged in such places.

The bulk of the cheese sold all over Western Europe is produced by the mechanical processes that have been introduced in Israel.

The Strauss company is partially owned by a European firm, which provides know-how. This is already felt in such products as fruit yoghurt and custard-type desserts, but there are plans to produce all types of *perishable* food, including frozen foods and baked goods.

(Photograph: Judah Passow)

BUT I HAD gone to the Strauss plant in Nahariya to see cheeses — white and yellow, fat and lean, aromatic and bland. Strauss said there is probably no cheese made today that is a local "original," even though cheese is mentioned in the Talmud.

The so-called Safad salty, white cheese is, in fact, a variety of the Balkan brinza. It was no doubt produced in the beginning by the householders of the Galilee town to use up the excess milk of their sheep.

The Strauss Dairy uses no sheep's milk. All of its salty white cheeses are made with cow's milk. The curd is put to drain in straw baskets, which are left to dry in the sun between uses.

But Strauss does produce goat's milk cheese and is very proud of it. One variety, a creamy white cheese, is sold in small plastic containers. Known as Izit, it combines the texture of soft cream cheese with a very slight sharpness.

More ambitious is the long, rolled variety, similar to French goat's cheese. This is much younger and thus milder than the French variety because, Strauss says, Israelis prefer the blander taste.

He feels, and others agree with him, that this cheese compares well with its foreign counterparts and would be a good item for export. It could be sold, he says, in the U.S., where practically every large city has a number of shops that deal exclusively in cheeses, most of them imported.

FURTHERMORE, those cheesemongers usually know how to take care of their cheese. In Israel, not only small grocers but also the personnel of large supermarkets know very little about how to store and display cheese.

In order to keep properly, the cheese must be refrigerated at specific temperatures and humidity. It must also be protected from the moulds of other cheeses or any other foreign bacteria. Often, Strauss says, a great deal of time and trouble go into making a good cheese, which is then spoiled by a careless shopkeeper.

MICHAEL STRAUSS emphasized that his company is more concerned with appealing to a limited market of connoisseurs than in competing with the "giants." In layman's language that means Tnuva. The difference in attitude became apparent to me after only a few minutes of talking to Tova Aran, head of the Tnuva cheese guidance centre in Tel Aviv.

We were talking about local *cheeses and comparing them with* their counterparts abroad, and I found myself complaining about the Tnuva blue cheese, which I find both dry and not very tasty. According to Tova Aran, the housewives with whom she comes in contact in her courses at the centre are primarily concerned about calories.

It would be very easy, she claimed, for Tnuva to make a blue cheese that was aged longer and had more butterfat, if that was what the public wanted.

But in the class I attended later, I found that the women did not seem particularly concerned with calories. On the contrary, in comparing "schnitzel" made from a low-fat brinza-type cheese and that made from a higher-fat smoked cheese, most of them expressed a preference for the latter.

Other cheeses, she said, were based on know-how from abroad, but the recipes were changed in keeping with local taste and the local climate.

THE COURSE I attended, in vegetarian cooking, is just one of those offered by the centre. Other's include fish cookery, desserts, baked goods and decorations, cakes and children's nutrition. They cost the nominal price of IL70 for four demonstration lectures.

There is also a course for men on serving drinks and special cooking. Because of the expensive ingredients which are used, the price of this course is IL120.

The centre offers free lectures on such themes as using a home freezer and entertaining with cheese and wine.

In fact, if you wish to give a cheese-and-wine party and live in the Tel Aviv area, the Tnuva guidance centre may be able to help you. It offers trays of cheese, fruit with cheese, and vegetables with cheese dips at competitive prices. One attractive feature of this service is the fact that you can order as many or as few trays as you require.

One thing that both Tova Aran and Michael Strauss stressed was that, although Israeli summers are too hot for the European practice of storing cheese outside the refrigerator, no cheese can be appreciated fully if it is too cold. Both recommend taking it out of the refrigerator at least half an hour before serving.

And as to what to eat with cheese, I have my own advice. Some connoisseurs prefer to savour their cheese with a full-bodied red wine. Others prefer an apple. I think nothing can beat a piece of ripe, tasty cheese, eaten along with a ripe, juicy pear. Each good in itself, together they become sublime. □

هكذا من الأصل

Have scissors, will publish

Practically every development town in the Negev has its own small newspaper, which may be anything from an advertising handout to a bi-weekly that reports on local scandals. ZVI ARENSTEIN, our correspondent in the south, looks into several of these small-town publications.

THE CRUDELY worded headline on a juicy story from Ofakim would probably not have been acceptable to any of Israel's national newspapers. But it led a recent issue of *Zeh Hu Zeh* ("That's That"), the privately-owned Ofakim newspaper, and is an example of what the editor calls "the kind of thing that sells papers."

Over the past few years, the production of small or bi-weekly local papers has become a growth industry. The requirements are not great: a pair of scissors (to "borrow" graphic work from other papers and magazines), some glue (to paste it into your own paper), a typewriter (preferably the impressive typeface of an IBM Selectric), the slightest bent for journalism and a knowledge of what's going on in your community. The relatively cheap offset-printing methods now commonly available here enable almost anyone to be the editor of his own local paper.

In the Negev, each small development town boasts its own journal. Some, like Beersheba's weekly *Sheva*, have turned into profit-making popular magazines. Others merely serve as sophisticated bulletin boards or advertisement sheets, with very little journalism involved.

Because reliable printers are hard to find in places such as Ofakim or Dimona, most of the editors bring their paper to Beersheba to be printed. Each Thursday, they gather at Rafi's print shop, which for some unknown reason has managed to attract almost all of the Negev's publications. Since Rafi has to be supervised closely — he might print someone else's paper first, or maybe even forget to print the paper entirely — the editors often discuss various aspects of the business while they wait for the first copies of their journalistic gems.

During one such gathering, the 28-year-old editor of Netivot's bi-weekly paper, called *Alliton*, bragged of a circulation of 10,000. He later admitted privately that this figure was greatly exaggerated. "I really print between 1,000 and 1,500 copies. But I tell my advertisers that I print 10,000 to persuade them to buy advertising space," he said.

The same journalist recently tried a partnership arrangement with the editor of Ofakim's local paper, Mordecai Aboutboul, but the partnership was short-lived. Neither one trusted the other enough to keep the partnership going. Aboutboul, a man in his mid-40s who looks as though he'd be more at home in a bar-room than a press room, has held many jobs in his home town, most recently editing a house organ for the Ofakim community centre. Recently he decided that he could explore greener pastures on his own and began publishing *Zeh Hu Zeh*.

Apart from local scandals, the paper also reports on various aspects of life in Ofakim. A recent page 2 held the following stories: increased activity at local Mapam branch; a new party secretary for Labour; a new school year at Ofakim's religious high school; woman dies from fall while taking out garbage. Displayed prominently on page three of the issue is part two of the memoirs of Vietnamese refugee Dr. Tran-Quang-Hoa, a *Zeh Hu Zeh* exclusive. Next week: "In the Prison Camp."

Aboutboul's paper is far better than most other Negev papers, showing at least the desire to report local news and a degree of independence. Trying to pass themselves off as local papers, *Hadshot Yeroham* and *Be'Mizpe* at Mizpe Ramon are really no more than public relations vehicles for publicity-seeking local officials. A recent issue of *Yeroham* prominently featured verbatim the acceptance speech of the local council head.

When I last saw Arad's two local papers, they were hardly more than advertising handouts. They manage to provide information for local residents about local activities, but don't have the inclination or the ability to report news developments and barely reflect what's really going on in the town. To the Ofakim editor's credit, on the other hand, he is able almost singlehanded to gather and report news while also making a profit with his paper.

Even tiny Yamit has had its own local paper ever since the first days of settlement there. Called *Yamiton*, it is a private venture which tries to give local residents the opportunity to express themselves on various community issues. A column by a concerned citizen in a recent paper pointed out, among other things, the need for more trees in the central plaza and the fact that the local school principal, who lives in Moshav Sadot, doesn't allow Yamit residents to use the school building for cultural activities in the evenings, despite it's being the only suitable place.

THE PUBLICATION of local papers can be a very profitable venture — they require no initial investment and almost anyone with initiative can put one out. The Yamit paper, for example, which charges IL800 for a full page ad (about half the size of *The Jerusalem Post* Magazine page), usually costs about IL1,500 per issue, including payments for printing, a typist's services, travel to Beersheba and graphic supplies. Advertising and paid information pages bring in IL8,000 per issue, which leaves quite a nice profit for a few days' work.

Local papers also provide a valuable service for shopkeepers who don't have the time or the energy to print their own advertising handouts and distribute them. In Yamit, for example, the paper is distributed to everyone's mailbox, including those of the important customers from the surrounding agricultural settlements.

Beersheba's weekly paper has freed itself from the ritual wait at Rafi's print shop. Menahem Didner, an Israeli in his mid-30s, has managed to raise his formerly one-man operation to a fully fledged weekly magazine, printed at the Jerusalem Post Press. In addition he has hired three full-time secretaries, two graphic artists and a chief reporter to handle the work he once did by himself.

Didner arrived in Beersheba in 1970 as a teacher; his only connection with journalism had been a short graphics course. When he saw a local Haifa paper, he decided that the idea could be applied to Beersheba. In his spare time, Didner began publishing a four-page paper, mostly advertisements, with a few jokes, movie listings and an article or two. He would sometimes work all night, cutting and pasting, seeing it printed and then folding each paper himself.

When *Sheva* first appeared on the streets of the Negev capital, people regarded it as a "supplement" to their usual weekend Friday reading matter. Didner remembers how most people would glance through his many hours of work and then toss it casually away.

Over the last few years, though, Beershebans have begun to look forward to seeing *Sheva* every week, because it is the only place where they can find complete Beersheba movies listings, classified ads for flats, cars and jobs, plus a selection of local news and activities. The paper distributes some 10,000 copies a week — as many as the *Yerushalton*, a similar format paper based in Jerusalem — and newspaper dealers beg Didner for more.

DIDNER likes to compare his circulation with that of national papers in Beersheba and is always printing comparisons. He even brags that *Sheva* is the reason why some of the nationals now include local pages with reduced advertising rates. One reporter for a national paper, whose salary was based on a percentage of advertisements, complained to his paper that *Sheva* was stealing his business. A local supplement was their answer.

The paper's content is mostly local scandals and human interest stories. Recently, for example, the lead story told about a letter from Dimona, from MK Jacques Amir, who was dissatisfied with hygiene at the Beersheba hospital. Another told of the danger of a new apartment building collapsing because of faulty construction. Much space is devoted to sports, especially to Beersheba's soccer team, Beersheba Hapoel. Any item about the team or its players is seized on by the hungry fans here.

ONE OF THE main principles in publishing a local newspaper is to mention as many names as possible. In *Sheva*, the section called *Bitzlenu* ("Among Us") is full of gossip about the comings and goings of Beersheba personalities. "Which well-known shopkeeper is planning to leave the Negev?" or "Which local architect recently returned from Europe without his wife having known about the trip?" "I saw your name in *Sheva*," is one of the paper's better public relations assets.

At least four or five local papers have tried to challenge *Sheva's* supremacy since it began publishing seven years ago. All except one have long since stopped appearing. As a result, the publisher of *Sheva* is now in an economic position to put out a newspaper which reflects the everyday life in Beersheba. Today, according to a recent Army Radio survey, *Sheva* is Israel's leading local newspaper and is generally acknowledged to have achieved a good level of journalism for its means.

The success of the Beersheba paper is inspiring similar efforts all through the Negev. The day may not be distant when they band together into one large operation to create a separate paper for the southern half of Israel. □

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DOCUMENTING THE BRICHA

Television film-maker Arthur Zegart talks to HELGA DUDMAN.

(Above) A Bricha *shaliah explains the escape route to refugees.*

(Above) [illegible] Prague (1946). (Below) A member of the Bricha.

(Above) *[illegible] on illegally [illegible], making for a port in Italy.*

THIRTY YEARS ago, Arthur Zegart was a young American roaming Europe with his camera.

His job with UNRRA (United Nations Relief and Rehabilitation Administration) was to document the plight of refugees, and from his base in Prage he covered events in Germany, Poland, Austria, France, Italy, and Czechoslovakia.

In the course of this work, between 1945 and 1949, he became aware of "other people," people involved in activities that "weren't UNRRA, weren't American ... These were the men of the *Bricha*, Palestinians and Jews from Europe engaged in the illegal transfer of Jews from all parts of Europe to Mediterranean ports, and from there through the British blockade on to Palestine.

Zegart became friends with several *Bricha* men, and filmed their operations at widely scattered points. And with his UNRRA uniform and vehicle, he could sometimes be of help. In 1949, on his way back to America, he stopped briefly in the new state. Walking along the Tel Aviv beach one day, he had the Altalena pointed out to him by a *Bricha* friend, who added "Next time you come here, don't come as a tourist."

Zegart did return, but always as a photographer. He was here for a film festival, and has just finished shooting for a TV documentary on the *Bricha*, bringing together, in some cases for the first time in three decades, his friends from post-war Europe. This time, the view of the Tel Aviv beach was from the tenth floor of the Hilton, where Zegart's room was a chaotic nerve-centre of local television technicians, maps and notes pinned to the walls, stacks of equipment, and messages marked "urgent."

This documentary, to be shown coast-to-coast in the U.S. on ABC television on May 7 (and why shouldn't we here see what millions of Americans will be seeing?) will include Zegart's meetings here with such past *Bricha* operatives as Ephraim Dekel, Efraim Frank, Asher Ben Nathan, Danny Kor, Bubo Landa, Sam Halevi, and Menahem Sharon, visited at kibbutzim and elsewhere. Also included will be photos from Zegart's remarkable collection of shots from post-war Europe, a few of which are reproduced here for the first time.

The young man with the camera became a prize-winning (Peabody and Lasker television awards) photo-journalist who produces, writes, and directs his own shows. And it all happened by chance, because when America entered the war after Pearl Harbour Zegart was a pre-medical student. He enlisted as a private, as an Air Force combat photographer — with the rank of major — he flew missions out of England with the Flying Fortresses in the first raids over Germany. When the Russians pressed west and the bombing was reduced, he "came down to the ground and went by jeep to cover what the bombs had accomplished." After seeing the results — and the people — he decided to go back to America for his army discharge, but returned with UNWRA for another European stint; this in turn led to the *Bricha* involvement.

An intensely committed professional with an instantly friendly manner, Zegart has won rave reviews for his work. A documentary on the UN, "Who speaks for Man?" was described in the American press as generating "a feeling of exaltation, a stimulation of the imagination, an articulation of dreams and aspirations rarely achieved on the televion screen." Another, "Germany in Shadow," was reviewed in the *New York Times* as "a brilliantly powerful and provocative documentary on the question of whether Germany can emerge from the darkness of its past" because it "probed at some length the intellectual substance of issues that cannot be reduced to brisk headlines."

He hopes to return later this year to do a broad documentary on Israel today. Considering Zegart's background, capacity, and honest admission of working "as a Jew and an American," it should have exceptional impact. □

POST PULLOUT GUIDE

The Poster

Senta Berger and James Coburn in a rare non-violent scene, between battles, in Peckinpah's "Cross of Iron."

ENTERTAINMENT

Jerusalem

EVENING OF JAZZ — Dani Gotfried, piano; Aharon Kaminski, drums; Ted Kaling, bass; Mel Keller, saxophone. (Pargod Pocket Theatre, 94 Bezalel, Wednesday at 9.30 p.m.)

FOLK MUSIC — Moroccan, Indian, Hassidic, and Spanish songs. (Pargod Pocket Theatre, 94 Bezalel, Monday at 9.30 p.m.)

GEORGES MOUSTAKI — The singer from France. (Binyenei Ha'oomah, Sunday at 8.30 p.m.)

THE HOUSE OF MAN — Zaharira Harifai reads poems and stories by Alterman, Bialik, Greenberg, Shlonsky, Gilboa, Carmi. (Pargod Pocket Theatre, 94 Bezalel, Thursday at 9.30 p.m.)

IN A PANIC — Written by Shimon Israeli, with Moti Giladi (Beit Ha'am, 11 Bezalel, Tuesday at 9 p.m.)

ISRAEL FOLKLORE — (Khan, opposite Railway Station, Wednesday at 9 p.m.)

LE VIEUX FUSIL — Film, with Philippe Noiret, Romi Schneider. (Jerusalem Theatre, today at 2)

WAIT UNTIL DARK — Film, with Alan Arkin, Audrey Hepburn. (Israel Museum, Tuesday at 6 and 8.30 p.m.)

Tel Aviv

DUDU DOTAN — In a comedy by Shaike Ophir. (Bat Dor, 30 Ibn Gvirol, tonight at 11.30)

HAGASHASH HAHIVER — The comedy trio in a musical programme of political satire. (Ohel, Beit Arlosoroff, 6 Bellinson, Tuesday at 9 p.m.)

HAVA ALBERSTEIN — Sings and plays her guitar. (Tzavta, 30 Ibn Gvirol, Saturday at 10.30 p.m.)

IN A PANIC — (Beit Hahayal, Weizmann and Pinkus, Wednesday at 9 p.m.)

MATTI CASPI — The singer/composer in a new programme, with his band. (Tzavta, 30 Ibn Gvirol, tonight at 9 and midnight)

YONATAN GEFEN — 'Living room chat,' (Tzavta, 30 Ibn Gvirol, Tuesday and Thursday at 9 p.m.)

Other Towns

DUDU DOTAN — (Ness Ziona, Saturday at 9 p.m.)

GEORGES MOUSTAKI — (Beersheba, Keren, tonight; Ayelet Hashahar, Saturday)

HAGASHASH HAHIVER — (Ramat Gan, Ordea, tonight at 9.30; Ashdod, Rahel, Sunday at 9 p.m.; Pardess Hanna, Dekel, Wednesday at 9 p.m.)

IN A PANIC — (Herzliya, David, tonight at 9.30; Rishpon, Saturday at 9 p.m.; Rehovot, Beit Ha'am, Monday at 9 p.m.)

MATTI CASPI — (Netzer Sireni, Saturday at 9 p.m.; Rehovot, Wix, Monday at 8.30 p.m.)

YOSSI BANAI — Songs and stories. (Safed, Sunday at 8 p.m.; Eilat, Tuesday)

MUSIC

All programmes are at 8.30 p.m. unless otherwise stated.

Jerusalem

JERUSALEM SYMPHONY ORCHESTRA — Lukas Foss, conductor, Ifor James, horn, Sylvia Gruenberg, soprano. Programme of works by Mozart: Don Giovanni Overture, Horn Concerto No. 2 in E Flat Major, k 417; Symphony No. 40 in G minor, k 550, "Vorrei Spiegarvi oh Dio," concert aria k 418. (Jerusalem Theatre, Tuesday and Wednesday)

CHAMBER CONCERT — In conjunction with Israel Radio. Dora Shwartsberg, violin, Victor Derevianko, piano. Two sonatas by Schubert; Britten: suite; Brahms: Sonata No. 3 in D minor. (Khan, opposite railway station, Sunday)

PIANO RECITAL — With Boris Lvov. Scriabin: Sonata op. 19; Miaskovski: A Little Bird; Severe Loss; Tokkatina; Sonata in F sharp minor; op. 13; Chopin: two mazurkas, two etudes, waltz, Polonaise in A Flat Major; scherzo in b minor. (YMCA, Saturday)

CONCERT — Elisabeth Roloff, organ, Cilla Grossmeier, soprano, Paul Schlossman, Ronald Richards, oboe and English horn, Tim Ward, bassoon, works by Bach, Mendelssohn, Dvorak, Vogt, Bonporti. (Church of the Redeemer, Old City, Thursday at 8 p.m.)

Tel Aviv

SCHUBERT CONCERT — Bracha Eden and Alexander Tamir, duo pianists, play the Grand Duo Sonata, op. 140; Sonata op. 30; Rondo op. 138; Two Marches, op. 121; (Tel Aviv Museum, Saturday)

11.11 SERIES — Israel Woodwind Ensemble, Moshe Jacobson, conductor, Yona Yellin, soprano, Efra Albohor, Aviva Kamrun, mandolin. Works by Mozart, Vivaldi, Haim Alexander, and folkmusic. (Tzavta, 30 Ibn Gvirol, Saturday at 11.11 a.m.)

Other Towns

NETANYA ORCHESTRA — Samuel Lewis, conducting, Erela Hibovsky, trumpet. Schubert: Rosamunde; Haydn, Trumpet Concerto; Resnicek, Donna Dianna, Suppe, Poet and Peasant; Johann Strauss, waltzes, marches and polkas. (Avihail, Beit Hagdudim, Tuesday; Kfar Sava, Cultural Centre, Wednesday)

BEERSHEBA ORCHESTRA — Works by Bach, Mozart, Sheriff, Bartok. (Beersheba Conservatory, Saturday, Sunday, Monday)

DANCE

THE STUTTGART BALLET — "Voluntaries," music: Poulenc, Choreography: Tetley; "Brouillards" — Debussy — Cranko. "Requiem" — Faure — Macmillan. (Jerusalem, Binyenei Ha'oomah, Tuesday; Tel Aviv, Mann Auditorium, Wednesday and Thursday; Haifa, Auditorium, Monday)

THE KIBBUTZ DANCE COMPANY — Premieres by Diane Germain, Flora Cushman, Heda Oren, Ya'acov Sharir. (Hatzor, tonight; Tel Aviv, Bat Dor, 30 Ibn Gvirol, Saturday; Evron, Tuesday; Kiryat Malachi, Wednesday)

FLAMENCO EVENING — With Dalia Low, Juan-De-Dios, Miguel. (Herzliya, Yad Lebanim, Saturday; Tel Aviv, Nava Chen Community Centre, Tuesday)

RUTH ESHEL — Dance recital. (Israel Museum, Saturday at 8.30 p.m.)

INBAL DANCE THEATRE — (Tel Aviv, Nahmani, 17 Nahmani, Tuesday at 8.30 p.m.)

OPERA

THE ISRAEL NATIONAL OPERA — Producer and directress: Edis De-Philippe. Conductors: George Singer, Alexander Tarsky, Arieh Levanon.

LAND OF SMILES — By Lehar. Cast: Esther Baumwel, Margaret Pearman, Walter Plante, Harrison Sykes, Miriam Laron, Pamela Read. (Tel Aviv, Saturday and Tuesday at 8.30 p.m.)

MADAMA BUTTERFLY — By Puccini. *Cast: Margaret Pearman, Umberto* Scalavino, Walter Plante, Richard Shapp, Sheldon Pine, Joy Elizabeth Scherts. (Tel Aviv, Sunday at 8.30 p.m.)

THEATRE

All performances are in Hebrew, unless otherwise stated.

Jerusalem

THE FALL — Albert Camus' play translated and directed by Niko Nitai. Produced by Te'atron. (Pargod Pocket Theatre, 94 Bezalel, Tuesday at 9.30 p.m.)

IN THE BLOOM OF HER DAYS — S. Y. Agnon's well-known story about a girl's romance with the man who loved her dead mother. Adapted to the stage with taste under the direction of Mihal Govrin. (Israel Museum, Monday at 8.30 p.m.)

THE ROLL-CALL — By Yosef Mundi, with Gad Kiner and Tami Spieback. (Pargod Pocket Theatre, 94 Bezalel, Saturday at 9.30 p.m.)

THE SAVIOUR IS COMING, THE SAVIOUR IS COMING — Political and social satire produced by the Khan Theatre. (Khan, opposite Railway Station, Saturday and Tuesday at 8.30 p.m.)

SUMMER RESIDENTS — Maxim Gorky's play about the gross, vulgar new bourgeoisie of pre-revolutionary Russia, strikes a familiar chord. Well staged under the direction of Nola Chilton. (Jerusalem Theatre, Sunday at 8.30 p.m.)

THE TENANTS — Written by Yehoshua Sobol. Produced by the Haifa Municipal Theatre. (Jerusalem Theatre, Monday at 8.30 p.m.)

THEATRE GAMES — Improvisational show in which the technical, behind-the-curtain activities become the centre-stage performance. (Israel Museum, Tuesday at 4.30 p.m. Kiryat Yovel Community Centre, Wednesday at 8.30 p.m.)

THREE HOTZMACHS — Production by the Cameri Theatre. (Jerusalem Theatre, Thursday at 8.30 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Tel Or Theatre Club, Histadrut St., Saturday at 9 p.m.)

OEDIPUS REX — The greatest drama ever written about a terrible crime and a most terrible self-punishment, in a new production which shrinks the great story to small size but shows some of its greatness. (Jerusalem Theatre, Saturday)

Tel Aviv

A MAN IS A MAN — The Cameri's production of the play by Bertolt Brecht, directed by Hanan Shnir. (Nahmani, 17 Nahmani, Saturday, *Sunday and Monday at 8.30 p.m.*)

ADVENTITIOUS HUNTING — New Cameri Theatre production. (Cameri, 101 Dizengoff, Monday, Tuesday, and Wednesday at 8.30 p.m.)

EVERYONE WITH EVERYONE — Comedy with Mandy Rice-Davies, Avraham Mor, Azriel Asherov. (Beit Hahayal, Weizmann and Pinkus, Saturday and Tuesday at 9 p.m.; Ohel, Beit Arlosoroff, 6 Bellinson, Monday at 9 p.m.)

THE FALL — (Herzliya Gymnasium, tonight; Beit Hoven, Rehov Dizengoff, Saturday and Wednesday)

GOG AND MAGOG — Playwright Yehoshua Sobol, director Nola Chilton and a cast of four have a great time in a musical revue about war and peace and all sorts of problems. (Tzavta, 30 Ibn Gvirol, Saturday at 8 p.m.)

HAZARA BETSHUVA — Written by Yeshoshua Sobol. Directed by Eilan Ronen. (Tzavta, 30 Ibn Gvirol, Wednesday at 7 p.m.)

PLEASE GOD BY YOU — Comedy with Gabi Amrani, Laura Sahar, Rafi Taylor, Irit Meiri. (Ohel, Beit Arlosoroff, 6 Bellinson, Saturday at 7.30 and 9.45 p.m.; Beit Barbour, Monday at 8.30 p.m.)

THE SAVIOUR IS COMING, THE SAVIOUR IS COMING — (Nahmani, 17 Nahmani, Thursday at 8.30 p.m.)

THE TENANTS — (Bat Dor, 30 Ibn Gvirol, Wednesday at 8.30 p.m.)

THREE HOTZMACHS — (Cameri, 101 Dizengoff, Saturday at 7 and 9.15 p.m.)

WHAT ARE WE GOING TO DO ABOUT JENNY — An extremely silly comedy about a septuagenerian lady who has just discovered sex, champagne and other good things in life; a vehicle for Hannah Marron who makes the most of it. (Cameri, 101 Dizengoff, Sunday and Thursday at 8.30 p.m.)

YASHA YOREN — A new play by Yosef Bar Yosef about a labour politician with surprises, and his politically ambitious young wife. Has some mildly entertaining moments amidst all that nonsense. (Tzavta, 30 Ibn Gvirol, Sunday and Monday at 8.30 p.m.

HIS FRIEND AT COURT — Ephraim Kishon's 1953 comedy about bureaucracy seems to be set for another triumphant run, despite, or because of, the creaky plot and pervasive banality. Produced by the Habimah Theatre. (Habimah's Large Hall, Saturday at 7 and 9.30 p.m.; Sunday, Monday at 8.30 p.m.)

THE SUBTENANT — A play about a star crossed love affair between a young Arab and a Jewish girl has little to say about the subject, and what it says is banal (Habimah's Small Hall, Saturday at 7 and 9.30 p.m.)

DEEP WATERS — *Habimah production by* Hillel Mittelpunkt. Directed by Amri Nitzan. Attempts to enter the lives of a group of youths who are at once the products of their society and at variance with it. (Habimah's Small Hall, Sunday and Monday at 8.30 p.m.)

Haifa

EVERYONE WITH EVERYONE — (Shavit, 3 Hasport tonight at 9.30)

WHAT ARE WE GOING TO DO ABOUT JENNY — (Haifa Theatre, 50 Pevsner, Tuesday and Wednesday, at 8.30 p.m.)

YASHA GOREN — (Haifa Theatre, 50 Pevsner, Saturday and Thursday at 8.30 p.m.)

Other Towns

A MAN IS A MAN — (Beersheba, Gilat, Wednesday at 8.30 p.m.)

ANDORRA — Beersheba Theatre's production of the play by Max Frisch. (Pardess Hanna, Sunday; Acre, Monday and Tuesday)

EVERYONE WITH EVERYONE — (Rishon Lezion, Tiferet, Wednesday at 8.30 p.m.)

FLOWERS FOR A WHITE MOUSE — Science fiction monodrama of a retarded man who becomes a genius after an experimental brain operation. With Habimah actor Alex Peleg. Adapted and translated by Ehud Manor. (Ein Harod, tonight)

GOG AND MAGOG — (Kibbutz Dalia, tonight; Arad, Sunday; Revivim, Tuesday)

HAZARA BETSHUVA — (Rishon Lezion, tonight at 10.15; Ha'ogen, Saturday at 9.30 p.m.; Amiad, Thursday at 9.30 p.m.)

THE MURDER OF PIERROT IN THE REALI SCHOOL — Quasi Commedia dell'Arte by the Beersheba Theatre. Questions present-day educational approaches. (Beit Keshet, Saturday; Beit Shean, Wednesday)

PLEASE GOD BY YOU — (Holon, Rina, tonight at 9.30; Petah Tikva, Heichal, Tuesday at 9 p.m.; Givat Olga, Gal, Wednesday at 9 p.m.)

FOR CHILDREN

NO VACANCIES — Film. (Jerusalem, Israel Museum, Thursday at 3.30 p.m.)

PRINCE BAYAYA — Animated film. (Jerusalem Cinematheque, Beit Agron, Wednesday at 4 p.m.)

THUMBOLINA — Songs of Danny Kaye sung by Tsipi Shavit. (Nahariya, Monday at 3.30 p.m.)

For last-minute changes in times of performances, or where times are not available, please contact Box Office.

هكذا من الأجل

FILMS IN BRIEF

BOBBY DEERFIELD — Another variation on the "Love Story" theme, with Al Pacino as an ace car-racer who falls in love with a terminally ill woman (Marthe Keller)...predictable denouement.

CRIA CUERVOS — Successfully synthesizes innocence and the demonic in a 9-year-old girl who poisons her father believing him responsible for her mother's death.

CROSS OF IRON — Somewhat distorted picture of the German army in World War II. Sam Peckinpah focuses on a regiment of beleaguered German infantrymen during the 1943 Eastern Front offensive and imbues them with too much humaneness.

DON'S PARTY — Well acted, very amusing Australian production of David Williams' successful but wildly vulgar stage play. Eleven friends gather to celebrate the 1969 Australian election results; the party turns into a riot of ill manners and sexual activity, which, overall, is more sad than shocking. Worth overcoming your embarrassment.

GONE WITH THE WIND — Re-issue of that all time box-office-best-seller about the American civil war.

GOLDEN RENDEZVOUS — Murder galore on a luxurious floating casino, in this adventure-thriller based on the novel by Alistair Maclean. Directed by Ashley Lazarus. Cast includes Richard Harris, Robert Fleming, Dorothy Malone.

HESTER STREET — Sympathetically depicts the dilemma of *Shtetl* Jews from all over Europe in adapting to the mores of their adoptive country — the U.S. Steven Keats plays the assimilated Jew who has preceded his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

UN HOMME ET UNE FEMME — Claude Lelouch's beautiful film about a widow and widower who meet through their respective children and fall in love. With Anouk Aimee and Jean Louis Trintignant.

ISLANDS IN THE STREAM — Over-sentimental rendering of Hemingway's novel with George C. Scott gazing into the Caribbean horizon between bouts of coping with his life. Claire Bloom injects a touch of much needed fire and depth.

LEMON POPSICLE — Israeli film with a cast of good young actors who turn in natural and touching performance. Set in the late 50s the film is about the pranks of three daredevil lads.

MAD DOG MORGAN — The legend of the notorious outlaw Daniel Morgan of 1860s New South Wales. Authentic locations of the scenes of Morgan's exploits. Directed by Philippe Mora.

MARCH OR DIE — A truly romantic, corny and thoroughly enjoyable film about the foreign legion with all the right ingredients. Some exciting desert battle scenes. Stars Gene Hackman, Terence Hill and Catherine Deneuve.

LA MENACE — Henri Savin's girl friend, Julie, is falsely accused of murdering his previous, wealthy, mistress. Henri's overlong effort to lead the blame to himself ends unpleasantly, in a trucking yard in Canada. Good-looking but tedious.

MR. KLEIN — Psychological thriller about a man in Paris in 1942 burdened with a Jewish name, and police-wanted namesake, whom he attempts to hunt down — but his fate is sealed. Jeanne Moreau appears as mistress to the elusive *other* Mr. Klein.

NICKELODEON — About the birth of the multi-million dollar movie industry. Set in 1910 when for a nickel one could enjoy the Nickelodeon — silent film with live piano accompaniment. Directed by Peter Bogdanovich. Stars Ryan O'Neal, Brian Keith and Burt Reynolds.

THE OTHER SIDE OF MIDNIGHT — Based on the best selling novel about a young woman's obsession with a past lover and her ruthless efforts to win him back. Colourful but rather long and slow; yet, like the book, compulsive nonsense.

THE PURPLE TAXI — Set in beautiful southern Ireland, about a group of beautiful, rich, cultured, mysterious people each with their own secrets. Dr. Scully, in his purple taxi, helps reveal some of the secrets.

ROCKING-HORSE — Serious adaptation of Yoram Kanjuk's flow-of-consciousness autobiography. Imaginatively directed by Yaky Yosha, with Shmulik Krauss as an introverted Israeli painter who seeks the roots of his failure in the circumstances of his birth. Superb acting from Gedalia Besser. Suffers from lack of ruthless editing, but is commendably ambitious, artistic and thoughtful.

RYAN'S DAUGHTER — Set in Ireland's Dingle Peninsula immediately preceding the Easter Rebellion. The story centres around the love affair between the schoolmaster's wife and a British officer.

THE SPY WHO LOVED ME — The latest in the James Bond series with Roger Moore as 007. Also with Richard Kiel as the 7ft. 2ins. tall "Jaws."

STAR WARS — A tale of inter-galactic civil war between the dark rulers of the new Empire and the rebels of the creative Force. A dazzling adventure story of the purest kind, it lacks every scrap of logic, bursts with high-spirits, is totally dependent on the turns of good fortune and is aimed at the child in us all. Superb special effects at all levels but mediocre characterisations and dialogue — with exceptions. The robots steal the show.

THIEVES — An intimate portrayal of life in the streets and apartment blocks of Manhatten Island. Sensitive and humorous production of Herb Gardner's Broadway success. Superb acting. Should not be missed.

THIS IS AMERICA — Titled "Jabberwalk" in the U.S., the film shows only the seamy, sleazy America. Slanted, sensational, sick, and funny. Directed by Romano Vanderbes.

THE TURNING POINT — Sentimental and often embarrasing attempt to capture the human-dimension behind the exotic, overpowering world of professional ballet. Shirley MacLaine and Anne Bancroft co-star as two women suddenly confronting themselves and each other while the younger generation reaches to stardom. Feast of ballet excerpts and good studio-work scenes.

THE TWELVE CHAIRS — Mel Brooks' adventure comedy set in 1927 Russia against a background of post-revolutionary chaos. With Mel Brooks, Ron Moody, Dom Deluise and others.

Tel Aviv Cinemas

Commencing Saturday, March 4, 1978

ALLENBY
6th week
4.30, 7.15, 9.30
CROSS OF IRON
A Sam Peckinpah film
starring
★ JAMES COBURN
★ MAXIMILIAN SCHELL
★ JAMES MASON
★ DAVID WARNER
★ SENTA BERGER
Stiller film

BEN YEHUDA
STAR WARS
★ MARK HAMILL
★ CARRIE FISHER

OHEN Tel. 282288

Before 'Star Wars' there was and there will always be
STANLEY KUBRICK'S
2001: A SPACE ODYSSEY
70MM AND 6-TRACK STEREO

CINEMA ONE
2nd week
Friday 10 & 12 midnight
Weekdays 4.30, 7.15, 9.30
MAD DOG MORGAN

CINEMA TWO

An ALBERTO GRIMALDI Production
"FELLINI SATYRICON"
COLOR by DeLuxe PANAVISION
United Artists

[illegible]

DEKEL Tel. 454114-5
4th week
The Turning Point
A Film by Herbert Ross
★ ANNE BANCROFT
★ SHIRLEY MACLAINE
★ MIKHAIL BARYSHNIKOV
★ LESLIE BROWNE
7. 9.30

DRIVE-IN CINEMA
Starting Sat. at 6
PUSS'N BOOTS

Starting Tonight at 10 & 12.30
Sat. & Weekly at 7.30, 9.30
★ ROBERT REDFORD
• Katharine Ross
• Robert Blake
Tell Them Willie Boy is Here

ESTHER Tel. 03-225610
3rd week
4.30, 7.15, 9.30
The action of —
"The Guns of Navarone"
The suspense of —
"Ice Station Zebra"
The Drama of —
"Where Eagles Dare"
Now!
ALISTAIR MACLEAN'S

GOLDEN RENDEZVOUS
★ RICHARD HARRIS
★ ANN TURKEL

PARIS Tel. 236600
28th week
★ MEL BROOKS
THE 12 CHAIRS
Fri.: 10, 12, 2,
10 p.m. & midnight
Sat.: 7.15, 9.30
Weekdays: 10, 12, 2, 4,
7.15 & 9.30

RAMAT AVIV
★ ROGER MOORE
"James Bond 007"
in
THE SPY WHO LOVED ME
Fri. 8.45 & 12 midnight
Sat. & Weekdays 7.15, 9.30

STUDIO Tel. 295187
4th week
4.30, 7, 9.30
★ CHARLOTTE RAMPLING
★ PHILIPPE NOIRET
★ PETER USTINOV
★ AGOSTINA BELLI
★ FRED ASTAIRE

In Yves Boisset's
A PURPLE TAXI

ROYAL Tel. 55851
The erotic film
THE COUSIN
In colour — Adults only
Fri. 10, 12, 2
Sat. 7.30, 9.30
Daily 10, 2, 4, 7.30, 9.30

TCHELET Tel. 4485950
9th week
THIEVES
Director: John Berry
★ MARLO THOMAS
★ CHARLES GRODIN
A comedy about love, marriage and reconciliation and other acts of courage.
4.30, 7.15, 9.30

TEL AVIV Tel. 281181
2nd Week
Action, adventure, Romance!
MARCH OR DIE
A film by Dick Richards
★ TERENCE HILL
★ CATHERINE DENEUVE
★ GENE HACKMAN

4.30, 7.15, 9.30
A "Seven Star" release
in colour

PEER Tel. 443795
7th week
4.30, 7.15, 9.30

When you mix
a left wing teacher
with a loud mouthed
sex maniac and
a mild mannered
accountant with a
failed philosopher
and a frustrated wife
with a drunken
pornographer and
a promiscuous 19 yr.
old with a temperamental artist and an
arrogant dentist
with a lot of booze
and a Gough
Whitlam with a John
Gorton, anything can
happen.

DON'S PARTY.
What a night.

OPHIR Tel. 613321
★ THOMAS NILIAN
HIT SQUAD
4.30, 7.15, 9.30

ORLY
2nd week
4.30, 7, 9.30
A party of school girls set out to picnic at Hanging Rock...some were never to return.

PICNIC AT HANGING ROCK
★ RACHEL ROBERTS
★ DOMINIC GUARD
★ HELEN MORSE

GAT Tel. 267888
6th week
A SPECIAL DAY
★ SOPHIA LOREN
MARCELLO MASTROIANNI
Directed by Ettore Scola
4.30, 7.15, 9.30

GORDON Tel. 24473
4th week
ROCKING-HORSE
★ SHMUEL KRAUSS
★ GADALIA BESSER
★ ARIK LAVIE
4, 7.15, 9.30

HOD Tel. 226226
8th week
Tonight at 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
For the first time ever...
The naked truth
about America
THIS IS AMERICA
A seven stars release

LIMOR Tel. 260773
2nd week
SPLENDOR IN THE GRASS
★ NATALIE WOOD
★ WARREN BEATTY
4.30, 7, 9.30

MAXIM Tel. 287457
3rd week
4.30, 7.15, 9.30
MOURIR D'AIMER
★ ANNIE GIRARDOT
Directed by:
ANNIE CAYATTE

MOGRABI Tel. 287457
3rd week

The Other Side of Midnight

at 6 & 9
A film by CHARLES JARROT
★ MARIE-FRANCE PISIER
★ JOHN BECK

Cinema **Shahaff**
4th week
Tonight
9.45 p.m. & Midnight
Sat.: 5, 7.15, 9.30
Weekly: 4.30, 7.15, 9.30
I was only 17, she was only 16, it was summer, we were on the beach listening to Elvis and the moon was full. It was 1958...
Where do you go when the party is over...
Produced by:
Menahem Golan — Yoram Globus
Directed by:
BOAS DAVIDSON

Lemon Popsicle
★ YIFTACH KATZUR
★ ANAT ATSZMON
★ SACHI NOY
★ JONATHAN SEGAL
Fri. 10 & Midnight
Sat. 5, 7.15, 9.30

ZAFON Tel. 445035
9th week
CRIA CUERVOS
★ GERALDINE CHAPLIN
★ ANA TORRENT
★ MONICA RANDALL

TEL AVIV MUSEUM
22nd week
★ CAROL KANE
★ STEVEN KEATS
HESTER STREET
Joan Micklin Silver's movie
Sat. 7.30, 9.30
Sun.—Thurs. 4.30, 7.30, 9.30

Marie-France Pisier as a millionaire's mistress in "The Other Side of Midnight."

Gold and Silver Coins and Medallions

20-40% cheaper than U.S. prices.

We offer a limited quantity of government gold and silver coins and medallions.

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6 Rehov Mendele, Tel Aviv.

Only 3 appearances in Israel
GEORGES MOUSTAKI
JERUSALEM, Binyenei Ha'ooma, Sunday, March 5, 8.30 p.m.
Tickets: Cahana, Tel. 222881.
AYELET HASHAHAR, tomorrow, Saturday, March 4, 9.00 p.m.
Tickets: Tel. 067-37592, and agencies in the district.
BEERSHEBA, Keren, tonight, Friday, March 3, 9.00 p.m.
Tickets: Hanava, Markor
Tel Aviv Residents: tickets for the Jerusalem performance are available in Tel Aviv at Rococo, Tel. 223663, Lean, Tel. 247878, Hadran, Tel. 248787.

Ramat Gan Cinemas

Commencing Saturday, March 4, 1978

ARMON
LA MENACE
★ YVES MONTAND
★ CAROLE LAURE
★ MARIE DUBOIS
Adults only

HADAR Tel. 728811
PRETTY MAIDS ALL IN A ROW
★ ROCK HUDSON
★ ANGIE DICKINSON
★ TELLY SAVALAS
7.15, 9.30

LILY
THE GOOD EARTH
7, 9.30

OASIS
4th week
ROCKY
★ SYLVESTER STALLONE
★ TALIA SHIRE
4, 7.15, 9.30

ORDEA
4th week
Lemon Popsicle
7.15, 9.30

RAMA
THE AMOROUS ADVENTURES OF DON QUIXOTE
In colour
Adults only
7.15, 9.30
Mon. & Wed. also at 4.30

RAMAT GAN
STAR WARS
★ MARK HAMILL
★ CARRIE FISHER
7, 9.30
Due to length of film please be on time

Herzliya

DAVID
RYAN'S DAUGHTER
6.30, 9.30

TIFERET HERZLIYA
CALLAN
★ EDWARD WOODWARD
7.15, 9.15

Petah Tikva

SHALOM
FROM NOON TILL THREE
★ CHARLES BRONSON
Sat. 7.15, 9.30
Weekdays 3.30, 7.15, 9.15

Netanya

ESTHER
3rd week
DON'S PARTY
Sat. 5, 7, 9.15
Weekly 4.30, 7, 9.15

Haifa Cinemas

Commencing Saturday, March 4, 1978

AMPHITHEATRE
★ GENE KELLY
in a film of breathtaking action
VIVA KNIEVEL
4, 6.45, 9

ARMON
The funniest war comedy ever shown
KELLY'S HEROES
★ CLINT EASTWOOD
★ DONALD SUTHERLAND
★ TELLY SAVALAS
4, 6.45, 9

ATZMON
2nd week
★ RICHARD HARRIS
In Alistair Maclean's bestseller
THE GOLDEN RENDEZVOUS
4, 6.45, 9

CHEN
6th week
A naked and erotic America unknown to many.
THIS IS AMERICA
ADULTS ONLY
4, 6.45, 9

MIRON
From Friday, six nonstop performances. A film of sex and action
RAPE AT ITS WORST
For adults only

MORIAH
Great actors in a great film
★ JANE FONDA
★ MARLON BRANDO
★ ROBERT REDFORD
in
THE CHASE
colour
6.45, 9 only

ORAH
★ ALAIN DELON
★ JEANNE MOREAU
MISTER KLEIN
4, 6.45m 9

ORDAN 67 Reh. Herzl (corner Sokolov)
★ ANOUK AIMEE
UN HOMME ET UNE FEMME
Sat. 7, 9
Weekdays 4, 7, 9

ORION
2nd Week
IN THE HEAT OF DESIRE
for adults only
six nonstop perfs. from Friday

ORLY
2nd Week
The Israeli film
ROCKING-HORSE
with Shmuel Krauss, Gedalia Besser, Arik Lavie
6.45, 9

PEER
ISLANDS IN THE STREAM
★ GEORGE C. SCOTT
★ DAVID HEMMINGS
based on Ernest Hemingway's best-seller
4, 6.45, 9

RON
A long awaited film in Haifa
Lemon Popsicle
4, 6.45, 9

SHAVIT
★ RYAN and TATUM O'NEAL
★ BRIAN KEITH
NICKELODEON
6.45, 9

Jerusalem Cinemas

Commencing Saturday, March 4, 1978

ARNON Tel. 224829
THE SCARLET BUCCANEER
★ ROBERT SHAW
★ PETER BOYLE

EDEN Tel. 228829
2nd week
Suspense and drama.
LA MENACE
★ YVES MONTAND
4,7,9

EDISON Tel. 224056
LA BATAILLE SUR 38eme PARALLELE
4, 7, 9

HABIRAH Tel. 232566
3rd week
CROSS OF IRON
A Sam Peckinpah film
starring
★ JAMES COBURN
★ MAXIMILIAN SCHELL
★ JAMES MASON
★ DAVID WARNER
★ SENTA BERGER
Stiller film
Sat. night: 6.45, 9
weekdays: 4, 6.45, 9

JERUSALEM — Kiryat Yovel
SILVER STREAK
★ GENE WILDER
★ RICHARD PRIOR
7, 9,

ORGIL Tel. 234176
EMMANUEL'S REVENGE
10, 12, 2, 4, 7, 9

MITCHEL
3rd week
Gone with the Wind
★ CLARK GABLE
★ VIVIAN LEIGH
Sat. night, 8 only
Weekdays 4, 8

ORION Tel. 222914
THE FARMER
★ GERRY CONVOY
★ ANGEL TOMKIN
4, 7, 9

ORNA Tel. 228705
★ AL PACINO
In the dramatic story
BOBBY DEERFIELD
4, 6.45, 9

RON Tel. 234704
Lemon Popsicle
★ MENAHEM GOLAN
★ YORAM GLOBUS
4, 7, 9.15

SEMADAR
WAR AND PEACE
at 8.00 only

The Small Auditorium BINYENEI HA'OOMA
ROCKING-HORSE
★ JOSIE KATZ
★ SHMULIK KRAUSS
Showings on March 4th, 7th, 9th

The Week's TV/Radio Highlights

MARCH 3 — MARCH 9

FRIDAY

Charles Dickens
TV 21.20

TV

EDUCATIONAL: 8.35 Special Education. 9.00 Citizenship 7. 9.20 Math 8. 10.10 Math 7. 10.50 Electricity 8. 11.10 Biology 9-10. 11.30 Society and Culture. 12.25 The Islam. 13.00 Society and Culture. 14.00 Animation and humour. 14.20 Road Safety. 14.30 Aku Aku (part four)

CHILDREN'S PROGRAMMES:
15.00 Six Million Dollar Man. Adventures of the first "Bionic" man, an astronaut whose body contains mechanical parts giving him superhuman strength. With Lee Majors
15.30 Sabbath eve programme for youth: songs, readings, Bible portion of the week: *Vayakhel*

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Arabic film
19.45 News
20.02 Programme announcements

HEBREW PROGRAMMES
resume at 20.05 with Sabbath eve programme with Rabbi Avidor Hacohen and Danny Golan. Bible portion of the week: *Vayakhel*
20.20 Weekly News Magazine
21.20 Hard Times. Part one of a four-part series based on Charles Dickens' novel about the Industrial Revolution in 19th Century England. Starring Patrick Allen and Timothy West.
22.10 The New York City Ballet: Pulcinella. Music by Igor Stravinsky. Choreography by George Balanchine and Jerome Robbins.
22.45 Thriller — The Sweeney: Series starring John Thaw as Inspector Regan and Dennis Waterman as the cockney Sergeant Carter.
23.35 News

JORDAN TV
(unofficial: Shows with Asterisks are also on JTV 3): 10.30* Three Stooges. 12.00* The Lost Island. 12.45* Arts Today. 13.30* The Young Pioneers. 15.30* In Search Of. 16.00 The Fantastic Journey. 17.00* Star Soccer. 18.30 Gunsmoke. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 The Ronny Corbett Show 21.10 The Brothers. 22.00 News in English. 22.15* Baretta.

RADIO 1st

7.07 Morning Melodies
8.10 Morning Concert — Vivaldi: Violin Concerto; Beethoven: Sonata [illegible] (Boulez)
10.05 Radio story
10.35 Lesson in Arabic
10.40 Free Time: magazine on hobbies and recreation.
11.40 Hungarian music
12.05 Noon Concert — Burton-Armstrong: Forest Impressions; Schlesinger: Four Landscapes (Mendi Rodan); Borodin: In the Steppes of Central Asia (Ansermet)
13.00 Light classical music
16.05 (Stereo): Handel: Royal Fireworks Music; Mozart: Concerto No. 10 in E Major for 2 Pianos, K. 365; Verdi: Quartet for Strings
17.20 Literary party
20.15 (Stereo): Swiss-Italian Radio Orchestra, Moshe Atzmon conducting, Henrik Szeryng, violin — Schubert: Symphony No. 3 in D Major, D.200; Tchaikovsky: Concerto in D Major for Violin and Orchestra, Op. 35; Mendelssohn: 3 pieces from Midsummer Night's Dream Music; Ravel: Ma Mere l'Oye, Ballet Suite
22.05 Night Music
23.00 Drama: Hedda Gabler by Ibsen. BBC production starring Peggy Ashcroft (in English) (part two)
00.10 (Stereo): "Contrasts" with Paul Landau

8.10 Good Morning — stories, anecdotes, songs, matchmaking
12.30 Israeli songs
14.10 Weekend — songs, chat, interviews
16.10 Edna Peer's talk show
17.05 Weekly news magazine
18.05 "On a Deserted Island" (no details available)
19.05 Gideon Lev-Ari's weekly column including the Interview of the Week
20.05 Prayer and song
21.05 Sephardi songs
21.35 Yiddish songs
22.05 Once Again — Lehi, the pre-State underground movement.
23.05 Beer and Good Cheer — songs, light and heavy talk with Ya'acov Agmon.

9.05 Morning Party — music: "Red Line" — Listeners may call 03-822292 the moment something newsworthy happens
12.05 On drivers and traffic: reports from police positions, features on transportation, quizzes, information on tours of the country
14.30 Golden oldies
16.05 Between the Lines — Yoel Esteron presents the weekly news magazine, commentary and interview with a prominent figure in the news
17.57 Programme announcements
18.05 The Fourth Aliyah — the Polish aliyah of 1924-1929
19.05 Yossi Graber presents a selection of songs from plays and films (repeat)
20.05 Light classical music
21.05 Songs
22.05 My Record Collection
23.05 Dance Records

EASY HEBREW BROADCASTS
News and features twice daily. First Programme — 6.00 a.m. and 18.00 p.m.

SATURDAY

Dr. Israel Katz
Army 13.05

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Cartoons
18.30 Inventions and Innovations
18.45 Quiz
19.30 News

HEBREW PROGRAMMES
resume at 20.00 with the poetry of Uri Zvi Greenberg
20.50 Mabat newsreel
21.00 Mabat Sport
22.00 Thriller — Quincy: Thigh Bone to Knee Bone
23.10 News

JORDAN TV
(unofficial): 18.10* Cartoons. 18.30* Circus. 19.00* Partridge Family. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Rhoda. 21.10 Documentary. 22.00 News in English. 22.15 Crown Court.

RADIO 1st

7.11 Light classical music
8.05 (Stereo): Vivaldi: Concerto in G Major for 2 Mandolins, P.133; Concerto in B for Clarinet; Dvorak: American Suite, Op.98
9.00 World of Science
9.25 Music quiz
10.05 Mindru Katz, piano — Bach: Toccata and Fugue in D Major; Haydn: Aria with Variations; Franck: 4 Pieces; Debussy: 2 Preludes; Marcello-Bach: Adagio
11.00 Radio drama
12.05 Music announcements
12.15 (Stereo): Jerusalem Symphony Orchestra, Joel Thome conducting, with Raphael Rieger, violin and Wendy Eisler-Kashi, flute — works by Bach, Boscovich, Beethoven
15.00 Collage: Experimental series. Music improvisations on literary works.
16.05 Literary party
17.00 (Stereo): "The Genius and his World" — Mozart and Haydn (repeat)
20.15 Tel Aviv Quartet, David Chen, viola and Alla Yampolsky, cello — Yosef Tal: String Quartet No.1; Mozart: Quartet No.1
22.05 Shmuel Almog's talk show
23.00 "Music Here and Now" — Natra: Sonatina for Trumpet; Yehezkel Braun: Prelude for Horn; Globokar: Monologue No.2 for Trombone; Lev Kogan: Chamber Music; [illegible]

9.00 Joke after Joke — songs, humour
9.55 Sights in Israel with Azaria Alon
10.05 Weekly news magazine
11.05 Entertainment
12.05 The Fifties — Israeli theatre after the War of Independence. With Moshe Shamir, Yigal Mossinsohn and Amos Kelnan
12.05 My Father's Home: Margalit Ben Uri talks about her family, who settled in Safed over 150 years ago.
13.50 Announcements on entertainment and the arts
14.10 Selections from the daily "Good Morning" programme
16.05 Great Moments in Sports (repeat)
17.10 Broadcasting Hour
18.04 Matter Receiving Attention — Gideon Lev-Ari talks about current problems with listeners
18.30 Sports commentary
19.05 Weekly news magazine (repeat)
19.47 Bible Reading: Ezekiel 33, 34
20.05 Tel Hai: Part three of an eight part series recounting the facts behind the legend of bravery and sacrifice surrounding Tel Hai, as told by eye-witnesses, diaries and documents
20.45 Sports commentary
21.05 Middle East crossroads — political commentary
22.05 Songs for the end of Sabbath
23.05 Feedback — Reactions to TV and radio programmes and the press

8.05 Songs, comedy skits
9.05 The Happy Choir — songs and stories for children
10.05 Hebrew songs
11.05 "Moments" — a selection of Natan Alterman's songs about the early days of Tel Aviv
12.05 The Third Person — a panel tries to guess which of 3 guests is the person all claim to be
13.05 Personal Questions — Ya'acov Agmon interviews Dr. Israel Katz, Minister of Labour and Social Affairs
14.05 Record of the Week
15.05 Golden oldies
16.30 "5708" — Recordings of the events of 30 years ago
17.05 Stalin: special programme marking the 25th anniversary of his death
18.05 Sports magazine
19.05 On Men, Women, Fertility and Sterility. Part one of the series (repeat)
21.05 On Jewish tradition
22.05 Progressive music
00.05 Night Birds — songs, chat with Yoel Esteron

DIAL LOCATIONS
AM in kiloHertz
FM in MegaHertz

		1st Programme	2nd Programme
Central Israel	AM:	575	656
	FM:	91.3	95.5
J'm area	AM:	575	656
		1169	710
	FM:	91.3	95.5
Haifa area	AM:	575	1205
	FM:	89.4	103.2
B'sheba area	AM:	575	666
	FM:	88.2	103.8
Safed area	AM:	575	845
	FM:	90.9	101.1
Eilat	AM:	1457	1169
	FM:	102.8	99.3

SUNDAY

Barbara
Army 21.05

TV

EDUCATIONAL: 8.10 Math/Geometry 6. 8.30 Different Perspectives. 9.00 English 8. 9.20 English 6. 10.10 Literary Selections. 10.30 Algebra/Geometry 5. 11.10 Algebra/Geometry 8. 11.30 Literature 7-9. 12.00 English 9. 12.20 Citizenship 7. 12.40 Language 5-8. 13.00 English 10. 13.20 Advice and Guidance 8. 13.40 Biology 9-10. 14.00 Road Safety. 14.05 Handiwork. 16.00 Handiwork. 16.15 English 9. 16.30 Nature. 17.00 On Target: Quiz on sports, math and geography

CHILDREN'S PROGRAMMES:
17.30 Telepele
17.50 *Mouse on Mars*: cartoon series based on children's ideas
18.00 Carousel: Special programme for the month of *Adar Alef*. With Hava Alberstein, Hanan Goldblatt and Avraham Mor (repeat)

ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 The Flying Carpet: A visit to America
19.00 Friends of Men: a new series describing the relationship between men and animals around the world. This week: the Huskies.
19.30 News and weekly magazine

HEBREW PROGRAMMES
resume at 20.00 with Family Situation — Problems facing parents and children.
20.30 Another Hit: Foreign language popular songs
21.00 Mabat newsreel
21.30 Second Look: programme on news background and analysis
22.00 Thriller — Starsky and Hutch: The Crying Child. With David Soul and Paul Michael Glaser.
22.50 Behind the Headlines: Thrice weekly magazine including interviews with personalities in the news.
23.35 News

JORDAN TV
(unofficial): 18.15* Cartoons. 18.30 The Waltons. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 The Good Life. 21.10 Roots. 22.00 News in English. 22.15 Hawaii Five-0.

7.07 Morning Melodies
8.10 Morning Concert — Haydn: 12 Divertimenti; Glazounov: Slav Quartet in G Major, Op.26; Paganini: Violin Concerto No.1 in D Major; [illegible] Krasovsky, piano — Bach: Prelude and Fugue in C-sharp Minor; Schoenberg: Three Pieces for Piano, Op.11; Schubert: Sonata in E-flat Major, Op.122, D.568
13.00 Noon Concert — Tartini: Sinfonia in A Major; Roman: Violin Concerto in D Minor; Corrette: Sauvages et la Furstenberg; Ives: Symphony No.3
14.19 Middle East crossroads — political commentary (repeat)
15.55 Notes on a new book
16.05 (Stereo): Gesualdo: Responsories 1 and 2; Haydn: Harmony Mass; Poulenc: Mass in G Major, Motets
20.15 (Stereo): Spotlight on contemporary musical personalities: Varda Nishri
21.00 Everyman's University
21.30 Reflections on the portion of the week with Prof. Yeshayahu Leibowitz (repeat)
21.50 Lesson in *Halacha*
22.05 (Stereo): The Israel Philharmonic Orchestra, Zubin Mehta conducting — Mozart: Sinfonia Concertante for Violin and Viola K.364 (Szeryng, Benyamini); Mahler: Symphony No.5
00.10 "On Music and More"

12.30 Israeli songs
14.10 Stage and Screen — songs from musicals
16.10 Direct Line with Religious Affairs Minister Aharon Abuhatzeira
17.10 "In the Shadow of the Stars" — science-fiction story
18.05 Problems concerning senior citizens
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Ezekiel 35, 36
20.05 The Fifties — programme on the first decade of Israeli sports (repeat)
21.05 Light music for wind ensembles
22.05 Questions and answers on *Halacha*
23.05 Magazine on culture, art and entertainment

6.30 University on the Air — Prof. Yeshayahu Leibowitz lectures on genetics: life and its working mechanisms
7.07 On drivers and traffic: reports from police positions: features on transportation: quizzes, information on tours of the country
9.05 Morning Party — Music: "Red Line" — Listeners may call 03-822292 the moment something newsworthy happens
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
14.05 Sports magazine
15.30 Needle in a record stack — new record acquisitions
18.05 Magazine on man and his environment
18.35 Meet the Elected — Zeev Segal interviews Yehezkel Zakai, MK of the Maarach
19.05 Songs
20.05 Weekly Concert — works by Schubert, Rimsky-Korsakov and Tchaikowsky
21.05 Tonight's Star — Barbara
21.30 University on the Air — Genetics
22.05 Literary party
00.05 Night Birds — songs, chat with Shlomo Artzi

MONDAY

Maria Callas
Army 16.05

EDUCATIONAL: 8.15 English 6. 8.35 Science and Nature 2-5. 9.00 Math 7. 9.20 Poetry with Ayin Hillel. 9.40 Special programme for kindergarteners. 10.10 Science 6. 10.30 English 5. 11.10 English 8. 11.30 Math 12.00 Biology 9-10. 12.20 Huckleberry Finn. 12.40 Electricity 8. 13.00 Biology 9-10. 13.40 Literature 9-12. 15.30 English. 16.00 Programme for kindergarteners. 16.35 Art. 17.05 History of the blacks in America.

CHILDREN'S PROGRAMMES:
17.30 Maya the Bee, based on the book by Waldmar Bonsels
18.00 Quiet, We're on the Air: Bi-weekly youth magazine

ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Sports
19.15 Projector
19.27 Programme announcements
19.30 News

HEBREW PROGRAMMES
resume at 20.00 with Morasha: The Hebrew Calendar
20.30 Behind-the-Scenes: Bi-weekly magazine on the arts
21.00 Mabat newsreel
21.30 The Third Hour: Adoption. Adopting parents in Israel and abroad talk about their experience. Followed by a discussion with a panel of social workers, psychiatrists and jurists.
23.30 News

JORDAN TV
(unofficial): 18.00* Cartoons. 18.25 Man of Atlantis. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Wodehouse Playhouse. 21.10 To be announced. 22.00 News in English. 22.15* The Angels.

7.07 Morning Melodies
8.10 (Stereo): Dittersdorf: Sinfonia Concertante for Double Bass and Viola; Beethoven: Quintet for Wind Instruments; Berlioz: Symphonie Fantastique; Bacarisse: Guitar Concerto in A Minor
10.05 Radio story
10.35 Lesson in spoken Arabic
10.40 The Hebrew novel
11.35 The American fiddler
12.05 (Stereo): Emily Berendson, mezzo-soprano; Raanan Eilon, flute; Louis Rowen, cello; David Bloch, piano — Debussy: Syrinx for Flute [illegible] Song Suite; Mozart: Variations on a French Folktune, K. 360; Brahms: 5 Hungarian Dances; Boccherini: Night Music in Madrid; Debussy: Marche Ecossaise; Chopin: Fantasy on Polish Folktunes
14.10 World of Science
14.35 Speaker's Podium — Ruth Gabizon discusses obeying the law (repeat)
15.55 Notes on a new book
16.05 (Stereo): The Israel Philharmonic Orchestra, Zubin Mehta conducting, with Henryk Szeryng, violin and Daniel Benyamini, viola — works by Mozart and Mahler
20.15 (Stereo): "For the Collector"
21.00 Everyman's University: earth science (repeat)
21.30 Music of the Samaritan Jews (repeat)
22.05 (Stereo): Bracha Eden and Alexander Tamir, Piano four-hands — Schubert: Fantasy in F Minor, Op. 103, D. 940, Grand Sonata in B Major, Op. 30; Michelet: Sonata for Violin and Piano; Schubert: Rondo in D Major, Op. 138, March in C Major, Op. 121
23.23 (Stereo): "23:23" — Great works of the 20th century
00.10 (Stereo): "Musical Miniatures" — Mozart: Serenade No. 6 in D Major, K. 235, Serenata Notturna; Schumann: Mondnacht from Liederkreis song-cycle, Op. 39

12.30 Israeli songs
14.10 Musical adventures
15.05 Sabbath Songs
16.10 Magazine on health and medicine
17.10 Manny Peer's talk and entertainment show
18.05 On Economics and Business
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Ezekiel 37, 38
20.05 Gideon Lev-Ari's weekly column, including the Interview of the Week (repeat)
21.05 Jazz corner
22.05 "Do not Forget" — programme on the Holocaust.
23.05 "Radio Information — Shalom"

6.30 University on the Air — Prof. Itamar Rabinovitz lectures on the "Arab countries in modern times — the transition from traditional to modern economy
9.05 Morning Party
12.05 Songs, regards
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Hebrew songs
13.30 "5708" — Recordings of the events of 30 years ago
14.05 Monday Noontime
16.05 Prima-donna of the Century — Maria Callas
18.05 Bi-weekly magazine on Middle East affairs
19.05 My Library — Dr. Yitzhak Rafael talks about his collection of books on religion, Hassidim and the collection of books which he inherited
19.50 "5708" (repeat)
20.05 Progressive music
20.55 "Headline" — international news with Yosef Lapid
21.05 Folk songs
21.30 University on the Air (repeat)
22.05 Classical music
00.05 Night Birds — songs, chat

TUESDAY

Bertolt Brecht
TV 21.30

EDUCATIONAL: 8.10 English 5. 8.30 Math/Geometry 6. 9.00 English 8. 9.20 Math/Geometry 5. 9.40 The Bobinoa Family. 10.10 English 9. 10.30 English 6. 10.50 Advice and Guidance 7. 11.10 Music. 12.00 English 10. 12.20 English 7. 12.40 Science/Physics 7. 13.00 Math. 13.40 Society and Culture. 15.30 Hebrew. 16.00 Animation and humour. 16.25 Thunderbird. 16.50 French. 17.00 Parents' Workshop

CHILDREN'S PROGRAMMES:
17.30 Telepele
17.50 Famous chess matches
18.00 "Faster, Higher, Stronger": Sports magazine

ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Special regards
18.50 Family Magazine
19.30 News

HEBREW PROGRAMMES
resume at 20.00 with the Muppets: Entertainment — Guest star: Judy Collins
20.30 Kolbotek
21.00 Mabat newsreel
21.30 A selection of songs by Bertolt Brecht. With Shoshik Shani, Zaharira Harifai, Arik Lavie and Yisrael Gurion. (repeat)
22.10 Kojak: Kojak's Days (part two)
23.00 Behind the Headlines
23.45 News

JORDAN TV
(unofficial): 18.15* Cartoons. 18.30* Emergency. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 To be announced. 21.20 Anna Karenina. 22.00 News in English. 22.15 The Age of Uncertainty.

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Schubert: Symphony No.5 in B Major, D. 485 (Fischer-Dieskau); Lalo: Symphonie Espagnole for Violin and Orchestra (Pierre Amuyal); Dvorak: Legends
10.05 Radio story
10.35 Lesson in spoken Arabic
10.40 Problems concerning senior citizens
11.35 Music from different countries
12.05 (Stereo): Gabriel Hodos with the Tel Aviv Quartet — Schubert: Moments Musicaux; Beethoven: String Quartet in C Major, Op.59, No.3; Liszt: Mephisto Waltz [illegible]
14.10 Literary Party
15.55 Notes on a new book
16.05 (Stereo): Spohr: Concerto for Two Violins; Schoenberg: Die Jakobsleiter (Gary Bertini)
17.20 Music quiz
20.30 (Stereo): Jerusalem Symphony Orchestra, Lukas Foss conducting, with Ivor James, horn and Sylvia Greenberg, soprano — Mozart: Don Giovanni, Music for Three Orchestras and Overture; Horn Concerto No. 2 in E Major, K.417; Aria Concertante, K.418; Symphony No.40 in G Minor, K. 550
23.00 Radio drama: play by Jean Cocteau (repeat)
00.10 (Stereo): Choral Music

12.30 Israeli songs
14.10 Around the world through song
15.05 Sephardi songs
16.10 Entertainment with composer and conductor Kobi Oshrat.
17.10 Court House
18.19 Weekly journal on religious life
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Ezekiel 39, 40
20.05 "Another Angle" on a familiar figure
21.05 Cantorial music
22.05 Modern Times
23.05 The Apple and The Tree — discussion of problems between parents and children. Listeners can call 03-266225 to ask questions of a psychologist in the studio

6.30 University on the Air — Dr. Yehuda Freed lectures on psychopathology: the science of mental disease
9.05 Morning Party — Music, "Red Line" — Listeners may call 03-822292 the moment something newsworthy happens
12.05 Songs, regards
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Hebrew songs
13.30 "5708" — 30 years ago today — live recording
14.05 Tuesday Noontime
16.05 The Third Person (repeat)
18.05 Press Conference with Gideon Patt, Construction and Housing Minister
19.05 Bestseller — Discussion of Alex Haley's "Roots"
19.50 "5708" (repeat)
20.05 Progressive music
20.55 Lesson in spoken Arabic
21.05 Tonight's Star — The Parvarim
21.30 University on the Air — psychopathology: the science of mental disease.
22.05 Tonight — interviews, debates, music
00.05 Night Birds — songs, chat with Dori Ben-Zeev
02.05 An hour of jazz

NEWS BULLETINS
Army Radio: Every hour on the hour. **First Programme:** Every two hours, from 7 a.m. to midnight. 6 p.m. broadcast is in easy Hebrew. **Second Programme:** 6.05 a.m., then every hour on the hour until 1 a.m. **Third Programme:** Hourly, from 6 a.m. to midnight.

WEDNESDAY

Marcello Mastroianni
TV 22.00

EDUCATIONAL: 8.10 English 6. 8.30 Literary selections. 9.00 English 9. 9.20 English 7. 9.40 Hebrew lesson. 10.05 Art. 10.30 Math 5. 11.10 English 8. 11.30 Geometry 6. 12.00 Language and Literature 7-9. 12.20 English 8. 12.40 Mechanical Drawing 9. 13.00 History. 13.40 Technology 9. 14.00 Road Safety. 14.05 Music. 16.00 Programme for kindergarteners. 16.30 English. 17.00 Japanese puppet show.

CHILDREN'S PROGRAMMES:
17.40 The World of Walt Disney

ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Youth *Magazine*
19.00 Know Israel
19.27 Programme announcements
19.30 *News*

HEBREW PROGRAMMES
resume at 20.00 with The Brothers: series by Eric Pace and N.J. Crisp tracing the family history of the London transport firm of Hammond
21.00 Mabat newsreel
21.30 Moked
22.00 Les Camarades: Mario Mouncelli's film of 1963. Starring Marcello Mastroianni and Annie Girardot. A revolutionary teacher heads a strike in Torino, and finds that his theories do not stand up to reality.
24.00 News

JORDAN TV
(unofficial): 18.00* Jabber Jaw. 19.00* I Dream of Jeannie. 10.30 News in Hebrew. 20.00* News in Arabic. 20.30 Dad's Army. 21.00 The Duchess of Duke Street. 22.00 News in English 22.15* Del Vecchio.

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Purcell: The Bell Anthem; Bach: Concerto for Violin and Oboe in D Minor; Kreutzer: Grand Quartet; Dvorak: The Golden Spinning Wheel, Symphonic Poem; Stravinsky: Firebird, Suite (Stokowski)
10.05 Radio story
10.35 Lesson in spoken Arabic
10.40 Literary magazine (repeat)
11.35 Music of the Maronite Church
12.05 (Stereo): Beethoven: Sonata No. 9 in A Major for Violin and Piano, Kreutzer; Roussel: Sources (Johannesen) [illegible] Orchestra [illegible] Piano Concerto in G Major
15.55 Notes on a new book
16.05 (Stereo): Final concert of the International Competition held in Geneva, October 1977 — Verdi: King Philipp Aria from Don Carlos; Bartok: Viola Concerto; Ketterborn: Fantasy for Three; Prokofiev: Third Piano Concerto
17.15 Songs and their lyrics
20.15 Greek Mythology in music: Orpheus (repeat)
21.00 Everyman's University: the Earth (repeat)
21.30 Speaker's Podium: *Prof.* Shlomo Avineri speaks about Zionism as a national liberation movement
22.05 (Stereo): Rossini: The Siege of Corinth (complete opera)

12.30 Israeli songs
14.10 Selection of opera music
15.05 Hebrew songs
16.05 Magazine on science technology and medicine
16.10 Press conference with Anwar Nusseibeh, former Jordanian Defence Minister (in English)
17.10 "Life isn't what it used to be" — part two of a new comic series about a young Israeli couple. With Hanan Goldblatt, Haya Shahar, and well known theatre actors as guest stars
18.05 On Economics and Business
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Ezekiel 41, 42
21.05 Progressive music
22.05 Edna Peer's talk show. Listeners call in to express their views

6.30 University on the Air — Prof. Michael Hersgor lectures on the Renaissance period
9.05 Morning Party — Music "Red Line" — Listeners may call 03-822292 the moment something newsworthy happens
12.05 Songs, regards
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Hebrew songs
13.30 "5708" — 30 years ago — live recording
14.05 Foreign language hit parade
16.05 Yosef Lapid's talk show on topics of controversy
18.57 Programme announcements
19.50 "5708" (repeat)
20.05 Juke Box — music
21.05 Stage and Screen — Songs from musicals
21.30 University on the Air — Prof. Michael Hersgor lectures on the Renaissance period (repeat)
22.07 Tender is the Night — music
23.05 Let's Talk — Nathan Dunevich tries to solve listeners' problems
01.05 Night Birds — songs, chat

NEWS IN ENGLISH
7.00 (Fourth, Fifth) *
14.00 (Fourth, Fifth) *
18.00 (Fourth) *
20.00 (Fourth) *
22.00 (Fifth) *
00.30 (Fifth) *
* Fourth programme: 737 kHz; Jerusalem area 674; central Israel 1025
* Fifth programme: Short wave and FM 88.2 MHz

THURSDAY

Enrico Caruso
Radio 1st 23.30

EDUCATIONAL: 8.10 Math 7. 8.30 English 6. 9.20 Special Education. 9.40 Hebrew language. 10.10 English 9. 10.30 Science 6. 10.50 Programme for kindergarteners. 11.20 Different Perspectives. 12.00 Music. 12.20 Science/Physics 7. 13.00 Advice and Guidance 7. 13.20 French. 16.00 Programme for kindergarteners. 16.15 English 5. 16.35 Personalities: Stalin

CHILDREN'S PROGRAMMES:
17.30 Cartoons
18.00 What's Up: People and events in the news

ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Salty: The adventures of Tim and his friend the sea-lion
19.00 Between Citizen and State: A panel answers complaints from the audience
19.30 News

HEBREW PROGRAMMES
resume at 20.00 with The Match of the Week
20.50 Programme Trailer
21.00 Mabat newsreel
21.30 Roots. Part seven of a twelve-part series based on Alex Haley's bestseller about his twelve-year search for his family origins. Through six generations of slaves and freedmen, Haley traces his ancestry back to West Africa, back to Kunta Kinte, the sixteen-year-old African boy who was sold in the slave markets of the New World in the 1700's
22.20 Documentary — Maker of Modern Theatre. The life and work of Konstantin Stanislavsky, great Russian actor, producer and drama theoretician
22.50 Behind the Headlines
23.35 News

JORDAN TV
(unofficial): 18.15* Cartoon. 18.30* Little House on the Prairie. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Upchat Line. 21.10 Best Sellers: Harvest Home. 22.00 News in English. 22.15* Movie of the Week.

7.07 Morning Melodies
8.10 Vivaldi: Gloria; Schumann: Carnaval Op. 9; Chopin: Polonaise Fantasie Op. 61; (Vladimir Horowitz); Saint-Saens: Cello Concerto in A Minor (Rostropovich); Schubert: [illegible] week (repeat)
11.00 Lesson in *Halacha*
11.35 Argentinian folk music (part six)
12.05 (Stereo): Karol Klein, piano — Brahms: Ballade No. 2, Op. 10; Gluck: Gavotte; Brahms: Variations on a theme by Handel, Op. 29; Dandler-Godowski: Capriccio
13.00 Noon Concert — Barber: Essay No. 2 for Orchestra, Op.17; Rachmaninoff: Concerto No. 3 in D Minor for Piano, Op. 30
14.10 Diary of a Prisoner of Zion (part two-repeat)
15.55 Notes on a new book
16.05 (Stereo): Jerusalem Symphony Orchestra — Buxtehude: Magnificat (Stanley Sperber); Ben-Haim: Sonata for Strings (Shalom Ronli-Riklis); Mendelssohn: Concerto for Violin and Piano in D Minor; Beethoven: Symphony No. 8 in F Major, Op. 93 (Shmuel Friedman); Tchaikovsky: Capriccio Italien, Op. 45; (Sidney Harth)
20.15 Music magazine
21.00 Everyman's University (repeat)
22.05 (Stereo): Holon Chamber Orchestra, Shalom Ronli-Riklis conducting with Meir Rimon, horn
23.30 Artists of Yesteryear: Enrico Caruso
00.10 Musical Miniatures

12.30 Israeli songs
14.10 Stage and Screen — songs from musicals
15.05 Sephardi songs
17.10 "The Cup is Ours"
18.05 Free Time: Magazine on recreation and hobbies
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Ezekiel 43, 44
21.05 Israeli songs
21.45 Basketball game: Tel Aviv Maccabi vs. Villerbanne Lyon in the European cup games. Live broadcast from France
23.45 Just Between Us — Gideon Lev-Ari talks about current problems with listeners

6.30 University on the Air — Prof. Amos Shapira and Dr. Baruch Bracha lecture on the "Fundamentals of Public Law in Israel"
9.05 Morning Party — Music "Red Line" — Listeners may call 03-822292 the moment something newsworthy happens
12.05 Songs, regards
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Hebrew songs
13.30 "5708" — 30 years ago today — live recording
14.05 Hebrew hit parade
18.05 Weekly magazine on economics
18.57 Programme announcements
19.05 Magazine on culture and entertainment
19.50 "5708" (repeat)
21.05 Tonight's Star — Elke Brooks
21.10 University on the Air — Lecture on the "Fundamentals of Public Law in Israel" (repeat)
22.05 Songs
23.05 Psychologists and psychiatrists try to solve listeners' problems
00.05 Night Birds — songs, chat with Pnina Bat Zvi

STOCK - Brandy, Vermouth, Liqueurs.

WHAT'S ON

Notices are accepted for this column at the rate IL22 per line plus VAT; publication daily over a period of a month costs IL350 per line plus VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Plant a Tree in Israel with Your Own Hands: tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department: Keren Kayemet LeIsrael (Jewish National Fund); in Jerusalem, King George Ave., corner Rehov Keren Kayemet. Tel. 02-35261. In Tel Aviv, 96 Rehov Hayarkon, opp. Dan Hotel. Tel. 03-234449.

Jerusalem

CONDUCTED TOURS

Tourists and Visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe. Tel. 523291.

Hadassah Tours

1. Medical Centre. Tours in English at 9, 10, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall windows. No charge. Buses 19 and 27.
2. Mt. Scopus Hospital: Tours from 8.30 a.m. to 12.30 p.m. No charge. Buses 9 and 28. Tel. 818111.
3. Morning half-day tour of all Hadassah projects. $4 per person towards transportation. By reservation only: Tel. 416333.

Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from the Martin Buber Building. Buses 9 and 28, School of Education bus stop. Further details: Tel. 35430.

Emunah — National Religious Women's Organization, Tourist Centre, 26 Rehov Ben Maimon. Tel. 02-62468, 30620, 811588.

American Mizrachi Women, Free Morning Tours — 19a Keren Hayesod Street, Jerusalem. Tel. 232758.

MISCELLANEOUS

Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 814822. 7.30 a.m. — 7 p.m.

Tel Aviv

CONDUCTED TOURS

Emunah — National Religious Women's Organization: "Kastel," 166 Rehov Ibn Gabirol. Tel. 440316, 788942.

Canadian Hadassah-Wizo Office, 118 Rehov Hayarkon. Tel. 227060, 8 a.m.-2 p.m.

Pioneer Women — Na'amat. Free morning tours, Sunday, Tuesday, Thursday, by appointment. Call Tel. 256096, Tel Aviv.

ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 233231, 762291-2; ORT Jerusalem, Tel. 533141; ORT Netanya, Tel. 33744.

American Mizrachi Women. Guest Tours — Tel Aviv — Tel. 220187, 243106.

Tel Aviv University escorted tours. For appointment, call Guest Section, (03)420741 10-12 a.m.

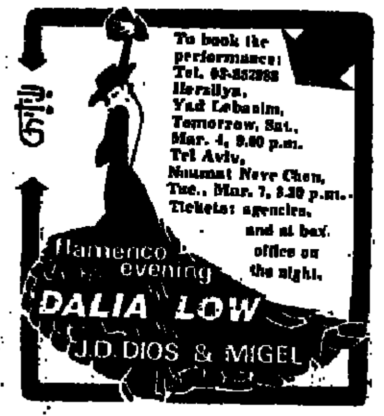
Haifa

Singles Social! 8 p.m., Larissa Gerstein "Songs from Many Lands." 9 p.m. — Dance, refreshments. Sat. Mar. 4, IL30, Moadon Goldbloom, 124 Hanassi Ave., AACI auspices.

Rehovot

Museum of Modern Art, Museum of Ancient Art, 26 Rehov Shabbtai Levi, Tel. 04-523265/8. Sun., Tue., Wed., Thur. 10 a.m.-5 p.m.; Mon. 10 a.m.—1 p.m.; 5—10 p.m. Sat. 10 a.m.—1 p.m. (admission free). Fri. closed.

Weizmann Institute of Science and Weizmann House. Conducted tours start at 9, 10, 11 a.m., 12 noon, 2 and 3 p.m. Fridays and holiday eves, last tour at 12 noon. Nominal fee for admission to Weizmann House. Closed Saturdays and holidays. Please book: Tel. 08-954950.



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Tel. 03-552868
Herzliya,
Yad Lebanim,
Tomorrow, Sat.,
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Tel Aviv,
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Tue., Mar. 7, 8.30 p.m.
Tickets: agencies,
and at box office on the night.

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Israel Theatres

The Cameri Theatre

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WHAT ARE WE GOING TO DO WITH JENNY?
Mar. 5, 9

A MAN IS A MAN
Nahmani, Mar. 4, 5, 6

YASHA GOREN
Haifa Theatre, Mar. 4
Tzavta, Tel Aviv, Mar. 5, 6

Habima

HIS FRIEND AT COURT
Mar. 4, 7.00 & 9.30 p.m.
Mar. 5, 6

SUBTENANT
Mar. 4, 7.00 & 9.30 p.m.

DEEP WATERS
Mar. 5, 6

OEDIPUS REX
Jerusalem, Mar. 4

Beer-Sheva Municipal Theatre

MURDER OF PIERROT
Mar. 4, Beit Keshet
Mar. 5, Beit Shean

ANDORRA
Mar. 5, Pardess Hanna
Acre, Mar. 6, 7

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Mar. 16, Beer-Sheva
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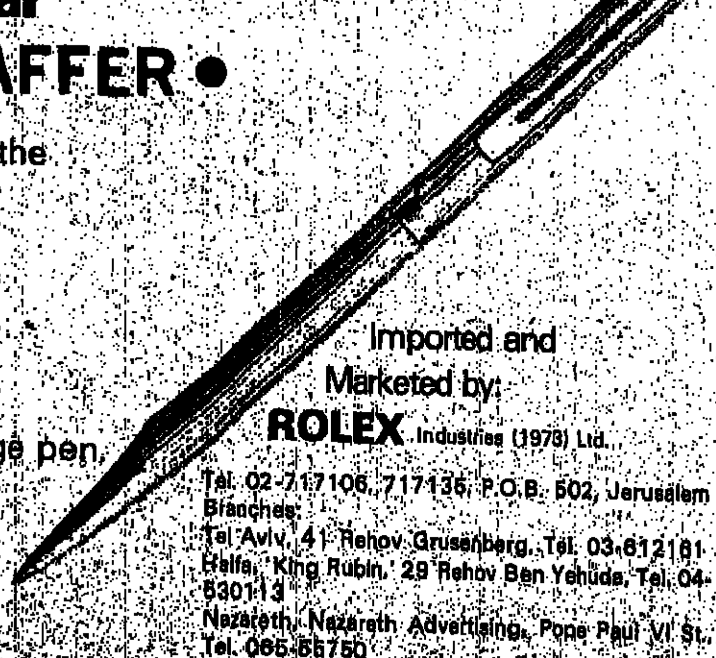

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ART GUIDE

Notices are accepted for this column at the rate IL22 per line plus VAT; publication every Friday over a period of a month costs IL66 per line plus VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

MUSEUMS

Israel Museum: Exhibit: Arie Navon, Caricatures, Illustrations: American Quilts; Israeli Artists 1977; Paris After Abstraction; The Sensuous Line: Jules Pascin Drawings; What is a Self-portrait? Miniatures of Vehicles from the Tibor Reich Collection (Paley Centre, near the Rockefeller Museum); Paintings by Children from the Public Schools of Ann Arbor, Michigan.

Visiting hours: Israel Museum: Sun. Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 4-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. **Shrine of the Book, Billy Rose Art Garden:** Sun., Mon., Wed., Thur. 10 a.m.-5 p.m. Tue. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-2 p.m. **Rockefeller Museum:** Sun. — Thur. 10 a.m.-5 p.m.; Fri., Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahana or major Jerusalem hotels; in Tel Aviv at Rococo, Hadran and Kastel. **Free guided tours in English,** Sun., Wed., 11 a.m., from upper entrance hall.

GALLERIES

Galerie Vision Nouvelle, Khutzot Hayotzer, Y.S. Hamiache. Original prints. Tel. 02-819864, 280031.

Tel Aviv

MUSEUMS

Tel Aviv Museum, 27 Sderot Shaul Hamelech. Exhibitions: Pinchas Chen Gan; Egypt — First Encounter, Israeli photo-journalism. Helena Rubinstein Pavilion, 6 Rehov Tarsat, Israel Art: New Works from the Museum's Collection.

Visiting hours: Sun., Mon., Wed., Thur. 10 a.m.-5 p.m. (Library 10 a.m.-4 p.m.); Tue. 10 a.m.-1 p.m.; 4-10 p.m. (Library 10 a.m.-1 p.m.; 4-7 p.m.); Fri. 10 a.m.-2 p.m. (Library 10 a.m.-1 p.m.); Sat. 7-11 p.m. New Museum building open Sat. 10 a.m.-1 p.m. *free.*

Ha'aretz Museum Tel Aviv

1) **Museum Centre, Ramat Aviv:** Glass Museum; Ceramics Museum; Museum of Science and Technology; Museum of Ethnography and Folklore (Judaica); Alphabet Museum; Nechushtan Pavilion — Timna Excavations; Tel Quasile Excavations; Museum Library; Lasky Planetarium (Demonstrations daily, at 9, 10, 11, 12 p.m. Tuesdays also at 7.15 p.m. Sat. at 10.30, 11.30 a.m. and 12.30 p.m.)

2) **Museum of Antiquities of Tel Aviv-Yafo** (10 Rehov Mifratz Shlomo, Yafo)

3) **Museum of the History of Tel Aviv-Yafo** (27 Rehov Bialik)

4) **The Israel Theatre Museum** (3 Rehov Melchett)

All Museums open: Sun.-Thurs. 9 a.m.-4 p.m. (except Museum of History of Tel Aviv till 3 p.m.). Fri. 9 a.m.-1 p.m., Sat. 10 a.m.-2 p.m. On Saturdays admission free except Planetarium. **The Israel Theatre Museum:** Sun.-Thurs. 9 a.m.-2 p.m. Library: Sun.-Thurs. 9 a.m.-3 p.m., Fri. 9 a.m.-1 p.m.

The Israeli Wax Museum exhibits the most stirring moments of the rebirth of Israel in the past 100 years.

The Shalom Observatory — A breathtaking view from 400 feet up.

Both at Shalom Mayer Tower, Tel Aviv, Tel. 57304.

GALLERIES

Safrai Gallery, 25 Rehov Gordon. Hava Gillon. First exhibition in Israel. Fine mesh "Procion" paintings. Opening Saturday, March 4, at 7.30 p.m.

Haifa

Goldman's Art Gallery, 93 Hanassi Ave. 'Five Beloved Cities' exhibition by Nachum Gutman, in honour of his 80th birthday. Till Mar. 18.

The Place, 10 Heinrich Heine, Mt. Carmel. Collective exhibition: Jan Tom Van den Bergen and guest artists. Paintings, etchings, sculpture, art, jewelry. Every day except Tue., 5 — 8 p.m.; Mon., Wed., 10 a.m. — 1 p.m.; Sat. 5 — 10 p.m.

Notice to U.S. Citizens

UNITED STATES INCOME TAX

As a special service for U.S. taxpayers needing assistance in the preparation of their 1977 income tax returns, the U.S. Internal Revenue Service, the U.S. Embassy — Tel Aviv, Consulate General — Jerusalem and the Consular Agency — Haifa, will offer:

TAX ASSISTANCE SEMINARS

In Tel Aviv, the seminar will be held on Friday, March 10, 1978 from 9 a.m. to 1 p.m. at the USIS Auditorium, American Embassy, 71 Rehov Hayarkon, for U.S. businessmen, U.S. Government employees and other employed and self-employed U.S. taxpayers.

In Jerusalem, the seminars will be held on Friday, March 24, 1978 and Monday, March 27, at the Auditorium of the U.S. Cultural Center, 19 Rehov Keren Hayesod, from 9 a.m. to 1 p.m. The March 24 seminar is for U.S. businessmen, U.S. Government employees and other employed and self-employed U.S. taxpayers. The March 27 seminar is for U.S. retirees and pensioners.

In Haifa, the seminar will be held on Friday, March 31, 1978 from 9 a.m. to 12 noon at the Chamber of Commerce Building, 53 Derekh Haatzmaut, for U.S. businessmen, U.S. Government employees and other employed and self-employed U.S. taxpayers.

Each seminar will be followed by a period during which those attending will be able to prepare their U.S. tax returns under the guidance of the U.S. Tax Assistor.

PERSONAL TAX ASSISTANCE
(on a "First Come First Served" Basis)

The Tax Assistor will be available in Tel Aviv from 9 a.m. to 12 noon and 2 to 4 p.m. during the weeks March 13-17 and March 20-24. She may be contacted through the American Embassy, 71 Rehov Hayarkon, Tel Aviv (Tel. 03-50010).

She will be in Jerusalem from 9 a.m. to 12 noon and 2 to 4 p.m. on March 28 and 29. She may be contacted through the American Consulate General, Nablus Road (Tel. 02-282231).

She will be in Haifa from 2 to 4 p.m. on March 30 and 31. She may be contacted through the office of the American Consular Agency, 37 Derekh Haatzmaut (Tel. 04-668145).

Student! **Be yourself**

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The Jerusalem Experimental High School perched high on a hill overlooking a wide open vista offers you, our student, a vista as wide as the horizon. A small select society of dedicated teachers and inquisitive students, working in the quiet seclusion of Kfar Lifta, Jerusalem, pursue a programme of open studies tailored to each individual's interests and needs. In our school, freedom, responsibility and self-development are as important as the A.B.C.s. Our students do not learn to live in a vacuum; they are a part of the community at large. One day a week, they work outside the school, in the sciences, the arts, social work and education, each according to his interests and desires.

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The Jerusalem Experimental High School
P.O.B. 3697, Kfar Lifta, Jerusalem, Tel. 02-536563

Striking oil

BILL OF FARE

I AM NOT sure where the proprietors of the Alpin vegetarian restaurant in Jerusalem's King George Street hail from. The decor may be rustic Swiss, but the food is strictly Eastern European. The clients, mainly American tourists, seem to like it that way.

What the guests may not appreciate quite so much is the aroma of cooking oil that pervades the establishment. On the other hand, they may be mollified by such homey touches as pitchers of cold water on the tables.

For a recent light supper at the Alpin, I opened my meal with onion soup, a dish which was served up so quickly that the grated cheese on top did not even have time to melt into the croutons floating on the surface.

My companion's mushroom soup was hot and fairly tasty, even if it did owe some part of its existence to soup powder.

FOR THE MAIN course, I decided to try the vegetable latkes. These were two large patties, glistening with oil, and exuding drops of the same on pressure from a knife. Despite this, they tasted very good.

My companion's potato kreplach, a potato and onion mixture fried in pockets of dough, were equally oily, but despite their intimate contact with the cooking medium, they were rather cold and uncooked in the middle. Generous dabs of sour cream served to mitigate — but did not absolve the offence.

For dessert I had the apple cake, a dish even less done than the kreplach. The apples were good but the pastry part of the cake was doughy and semi-edible. My companion's fruit soup, on the other hand, was a pleasant, inoffensive dish.

The coffee, with milk, was adequate.

The bill, which the very pleasant and efficient waitress hastened to tell us did not include service, came to IL120.☐

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Jerusalem Arts and Crafts Fair
Khutzot Hayotzer

Jerusalem Artists! Make sure of your exhibition space at the Khutzot Hayotzer Fair, July 1978.
Participation is open to Jerusalem artists and craftsmen, particularly those working in —
silversmithing ★ ceramics ★ artistic glass ★ weaving and embroidery ★ religious articles ★ print making ★ wood carving ★ batik

Those wishing to participate in the Fair should apply to the Fair Committee by March 31, 1978.

To: East Jerusalem Development Ltd.
18 Rehov Mamilla, Jerusalem
From ....
Address .... Tel. ....
I am interested in participating in the Khutzot Hayotzer Arts and Crafts Fair.
I work in ....
My main exhibits would be ....

This notice is not an undertaking to participate in the Fair. I note that the selection of applicants who will participate, and the allocation of space will be decided on by the Fair Committee. I understand I will be informed of their decision on my application.

Signature .... Date ....

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For further information write to the Chairman, Department of Philosophy, University of Alberta, Edmonton, Alberta, Canada T6G 2E5.

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3.3, 2.00 tarzoon
— animation satire
4.3, 7.00 the big sleep
— bogart and bacall
9.30 vincent, francois, paul...et les autres
sautet
5.3, 7.00 les doigts dans la tête
— jacques doillon
9.30 his girl friday
— cary grant
6.3, 7.00 deux hommes dans la ville
— jean gabin, alain delon
9.30 animation
— an evening of discussion and screenings with mr. yitzhak yoresh of Bezalel
8.3, 4.00 a children's film — prince bayaya
7.00 to have and have not
— bogart and bacall
9.30 lily aime moi
— dugowson

Screenings: Beit Agron, 37 Rehov Hillel.

Z.O.A. HOUSE
Artists' Stage
Saturday, March 4, 1978, 8.30 p.m.

IMAGES

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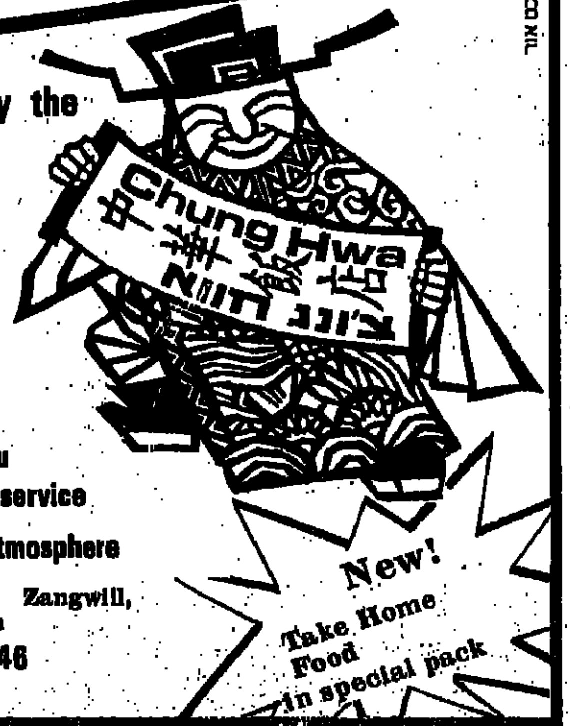

THE NETANYA ORCHESTRA

Hon. President: Arthur Fiedler
Musical Director: Samuel Lewis
Tuesday, March 7, 1978 at 8.30 p.m.
Beit Hagdudim — Avihail — Netanya
Subscription Concert No. 6
Samuel Lewis (conductor)
Erela Hibovsky (trumpet)

VIENNESE EVENING

Overture Rosamunde — Schubert
Trumpet Concerto in E Flat — Haydn
Poet and Peasant — Suppe
Sleighride Dance (K.605) — Mozart
Donna Diana — Reznicek
Overtures, Waltzes, Marches and Polkas by Johann Strauss II
Tickets available on Monday, March 6, at Ohel Shem, 4 Rehov Raziel (4-7 p.m.) and at hall on evening of concert.
Concert repeated at Cultural Centre, Kfar Saba on Wednesday, March 8, at 8.30 p.m.

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'Bare' & 'Open' shopping

SHOP TALK
Sibyl Zimmerman

BARE THREADS, the shop Sheila Pinto opened in Jerusalem last December, in a little street at the top of Rehov Shlomzion Hamalka, offers one-of-a-kind clothes. Some are made in Israel, some are imported from Europe. As Sheila explains:

"What we have here you don't see anywhere else in Israel. Our clientele is very specific — young (and not so young) women who probably have travelled a bit and will wear clothes they like and enjoy and don't care if someone on the street criticizes them."

The shop is characteristic of Sheila herself. She owned a health club in Canada, has written children's books and has completed one about her six years in Holland before she and her Dutch husband immigrated in 1977. Their elder daughter studied graphic art in Rotterdam; the 19-year-old younger one is going to study interior design at Bezalel.

The arched entryway of Bare Threads is soon to be turned into a make-up centre, with Italian cosmetics and instructions on how to apply them. "Women in Israel should try to be as feminine as they can," says Sheila, "and it doesn't hurt to try a little colour with cosmetics — if you know how to use it. I'd also like to see Jerusalemites be more daring in their dress."

One of the attractions of the main room is two sections of cubby-holes — holding a variety of handbags and shoes — with a window seat in between. Around the room are racks with dresses, tops, vests, skirts, pants. All the clothes are new, but, if anyone brings in something very special in material or style that has already been worn, Sheila will buy it.

Hanging on one wall is an ankle-length tiered skirt with matching long-sleeve vest, made out of bedspread material, a gold design on terracotta background (IL850). On one rack are a large variety of full-cut Indian cotton blouses in solid colour, patchwork designs and stripes, priced at IL150-IL350. A washable sand-coloured ultrasuede wrap-around skirt from England is IL400; an Israeli-made black velvet vest is IL350.

When the weather turns warm, Sheila hopes to use the shop's front courtyards for sidewalk sales.

The upper part of the formerly white-washed building on Jerusalem's Joseph Rivlin Alley has been painted bright blue and decorated with doves. On the three arched windows hang lace curtains. The pink sign in Hebrew is translated "The Open Shop." The three partners, all Israelis in their late twenties, are graphic designer Ilana Herchenberg, ceramicist Shulamit Noy, and Dror Segal, computer operator.

Ilana says they like to collect *shmonses*, Yiddish for anything of little value, silly or foolish. Their criterion is simply things they like that can be sold at reasonable prices. "I always dressed in secondhand clothes," says Ilana. "I really think things people used to use are much the nicest."

Hanging in a clothes closet without doors and with drawers open is a wide variety of clothes that either are or look secondhand. An ecru-coloured embroidered silk blouse is IL120; new black satin harem pants are IL450. If you've always hankered for a 1950's strapless taffeta dress, it's here too, in blue. So are old costume jewelry, hat-pins, brooches, and real silk embroidery thread.

In a black wood breakfront are odds and ends of china (an English cream pitcher is IL50; another one is IL70). A wicker basket holds embroidery pieces to use as you like, laces, crocheted aprons. Interesting silver plated bowls and trays sit on a window-sill. Felt cloche hats, old-fashioned evening bags, even carpets, adorn one wall.

The Open Shop next to the Tavern and above Chocolate Soup is a fascinating place to browse and a good place to try to sell on consignment any old-looking things that you know aren't expensive antiques. As Ilana says, "we're open for ideas. That's why we're The Open Shop." □

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BEERSHEBA: 28 Herzl St.

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★ Soloists: Ifor James, horn
Silvia Gruenberg, soprano
Programme: "Don Giovanni," Music for 3 Orchestras, and Overture
Horn Concerto No. 2 in E Flat, K. 417
"Vorrei spiegarvi, oh Dio," Aria, K. 418
Symphony No. 40 in G Minor, K. 550

* * *

We start with Bach

Concert No. 7
Tuesday, March 14, and Wednesday, March 15, 1978
★ Guest Conductor: Norman Del-Mar, England
★ Soloist: Tamas Vasari, piano
Programme: Bach — Suite No. 1
Beethoven — Concerto No. 4 in G Major for Piano and Orchestra
Seter: Meditation for Symphony Orchestra
Elgar: Enigma Variations

* * *

Spotlight on Italian Music

Concert No. 7
Tuesday, March 20 and Wednesday, March 21, 1978
★ Guest Conductor: Antoni Ros-Marba, Spain
★ Soloist: Uzi Weisel, cello
Programme:
Gabrieli — Canzone
Vivaldi — Concerto for Cello and Orchestra
Tartini — Concerto for Cello and Orchestra
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Respighi — The Pines of Rome

* * *

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Wednesday, March 28, 1978
Yad Lebanim Hall, Kfar Sava

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★ Soloist: Yona Ettlinger, clarinet
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Mozart: Concerto in A Major for Clarinet and Orchestra, K. 622
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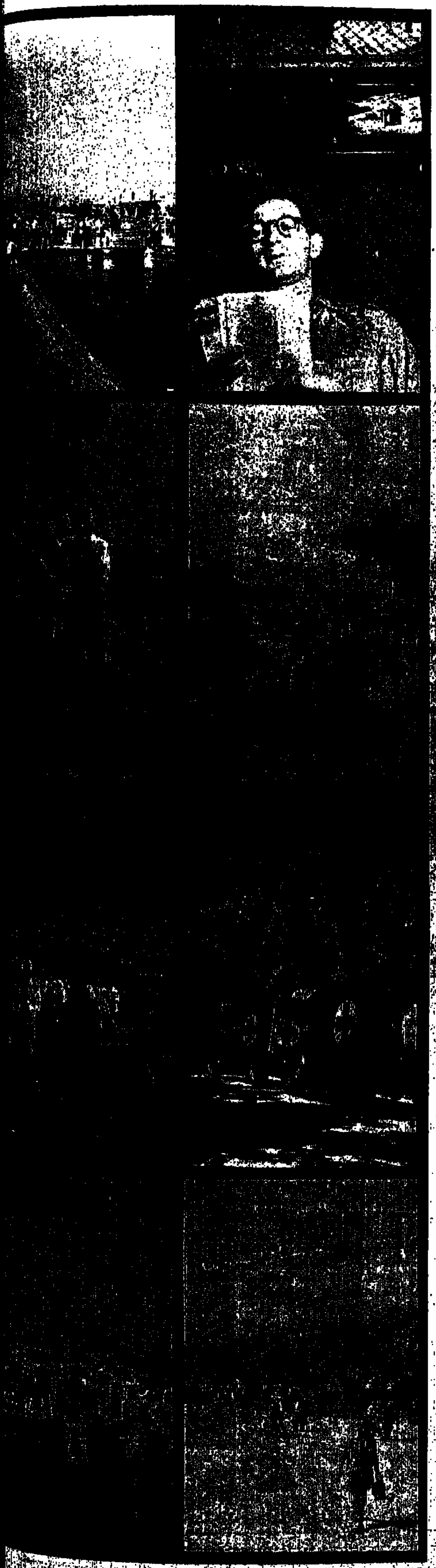

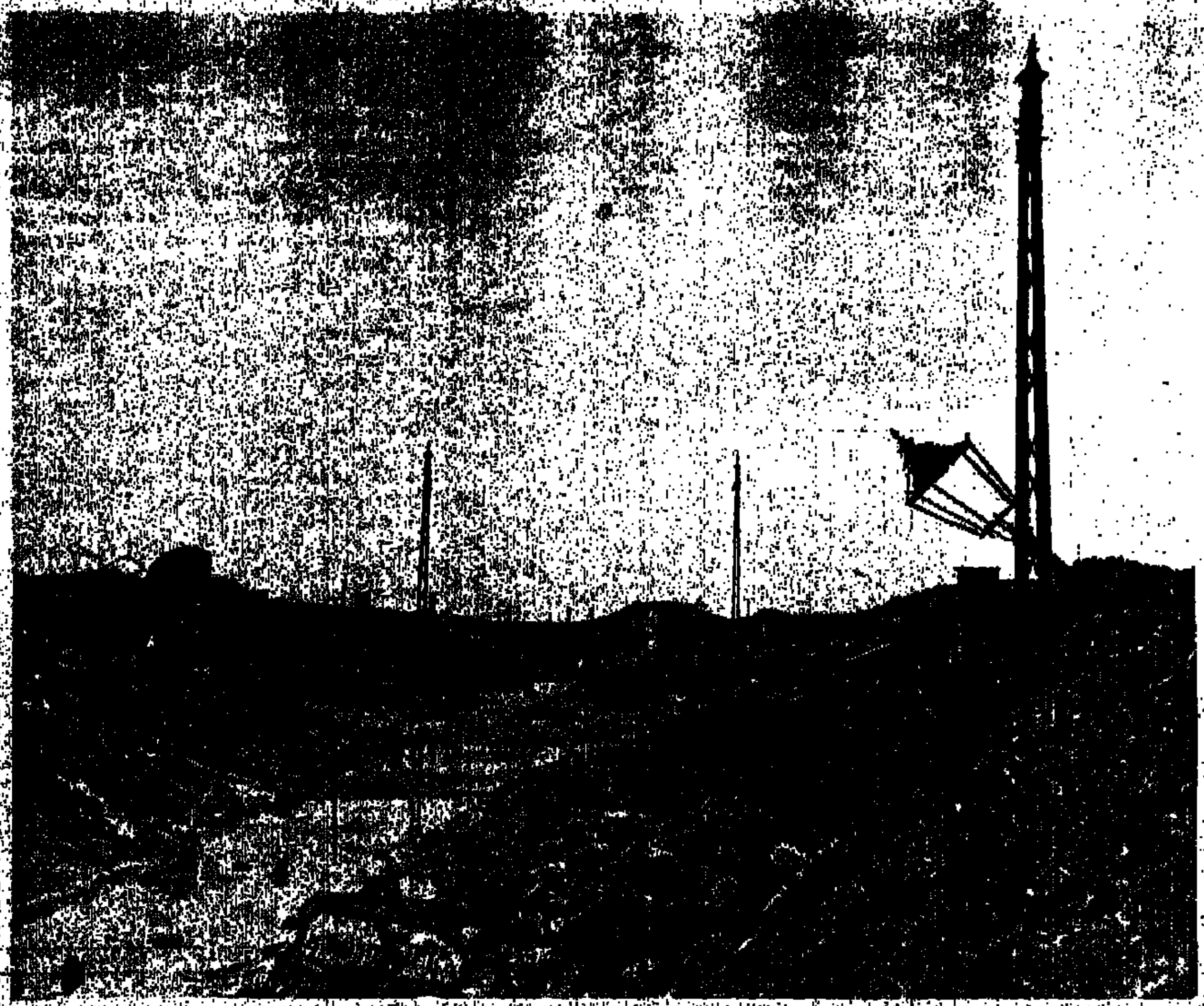

(Above) Hungarian refugees crossing the [illegible] Scenes at Brindisi. [illegible] rubble [illegible] Warsaw Ghetto.

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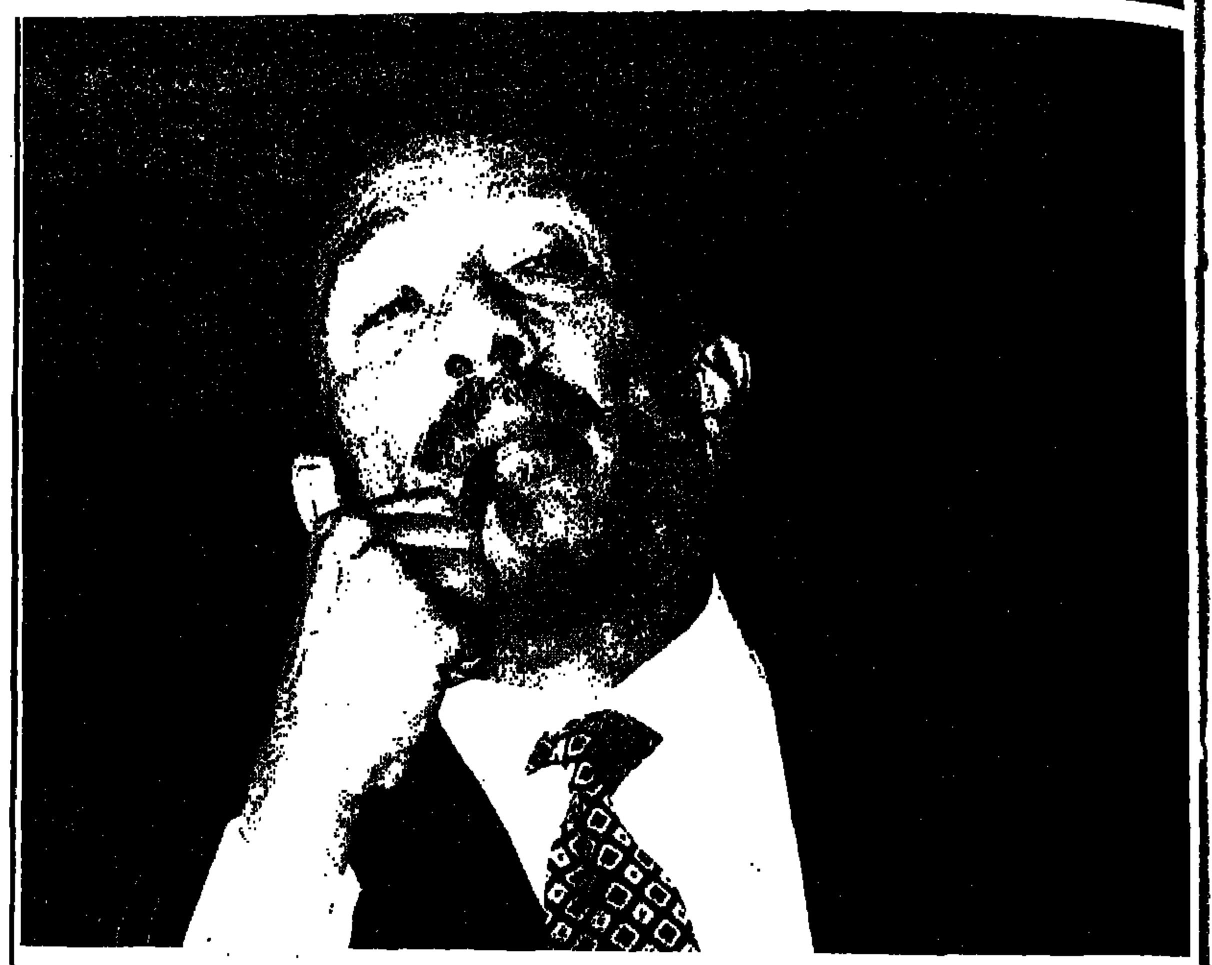

No health insurance

Ephraim Kishon

EVERY SO OFTEN President Sadat tells us not to worry, he'll personally take care of our security. And of course we are perfectly willing to take his word for it. If anyone around here should come for us, President Sadat will step into the breach at once. That's the idea. The president wants us to feel safe, unthreatened — so he takes over himself.

And that would be that as far as our security is concerned, except for one awkward little question: What happens if some Kuwaiti passport-holder fires a slug into the president's belly? We only ask because in that case we're afraid he won't be able to step into the breach.

That's the core of the problem between us. No — the real problem is how to explain it to President Sadat, this thing about his soft belly. Because, well, you can't just go to such a kindly president and say: "But what happens if they do you in, buddy?" He'll be terribly hurt, right? His foreign minister was hurt because somebody called him "young man." On the other hand, we do need to clear up this point — that he, Sadat, is unfortunately slug-prone — or else he'll just never understand us.

Yes, but how to tell him? How?

We've tried to picture the situation. Let's say, we've said to ourself, let's say we're sort of an Ezer Weizman, and we're having this man-to-man chat with the president in his office, and we put on a very anxious face and ask:

"I do hope you wear a bullet-proof vest, Mr. President?"

"For sure," he'll say, looking up at us trustingly. "Why do you ask?"

"On grounds of national security. Like if some lunatic should get it into his head to..."

"I beg your pardon?"

"I mean — if some lunatic tries..."

"Tries what?"

"Well, it's hard to say. I mean — you can never tell with those people."

"What people?"

"Those lunatics."

No I can't. I just can't tell him to his face that the gang's preparing his death notice. The words simply won't come out. The president gets up and puts both his right hands on my shoulders:

"Don't worry, my boy," he says in that warm voice of his. "You just give me back my sacred A-Tur, and I'll personally guarantee your security. Done?"

At this point I suppose I'll ask for time out. A deep breath:

"I'm thinking, your excellency, of the theoretical, the admittedly fantastic, possibility that, perhaps, after our withdrawal, you, sir, will one day... some day... no longer be, so to say... president..."

"Why wouldn't I? I love being president."

"But if you should, like... resign?"

"How can I resign, my boy, when I'm committed to your security?"

"It was just a thought."

"I still have a good 52 years to my 110th birthday, the presidential retirement age."

"And what if you should, God forbid, have an accident?"

"I always use the safety belt."

"Some illness then."

"What illness?"

"Your belly. Something with your belly."

"No. I never eat unwashed fruit."

My ears are burning. How to tell him. How?

"I've been wondering, Mr. President, what if the circumstances should change?"

"What circumstances?"

"Like — if something erupts."

"What?"

"Like oil, a revolt, dunno."

"Why a revolt, for heaven's sake?"

"Say someone was careless."

"I'll suppress it."

"And if you fail?"

"What was that? If I what?"

"I mean — if you fail to suppress it right away, if it takes time."

"So it'll take a week, so what? I'll convene my government and we'll resolve to suppress it swiftly."

"And what if you'll no longer... have a government?"

"No longer? How?"

"Say they all suddenly... dunno... ate mushrooms and got poisoned and died."

"Mushrooms? In winter?"

"Hit a minefield, went to Cyprus, dunno..."

"So I'll appoint a new government."

"And if they too — mushrooms..."

President Sadat throws his arms around me the way only he can:

"What's on your mind, dear boy? Didn't you hear me say it: the president is personally responsible for your borders."

"And if he gets... killed?"

"Who?"

"The president."

"No, Mr. Carter is a very careful man."

HE HAS THESE big blue eyes has Sadat; so warm. How can you tell him that he, personally, may get his everlasting, bang like that?

"Nowadays," I mumble, "there's a lot of terrorists about everywhere... even here."

"Now-now, I'm quite safe in my own office."

"And at home?"

"Thanks, the baby's got a slight cold."

The president takes me on his knees:

"You're confused," he says through his pipe. "It's all this honour that's done it. Come, let's make peace. Just sign here, under this clause: 'Side B willl be happy to entrust its security to Side A.'"

The pen is heavy in my hand. I lift it slowly, sluggishly. He'll get a slug in his tummy. I know it. What'll I do, what'll I do?

"No," I whisper, "I can't. Can't sign."

"Why?"

"Because — dunno... because of the settlements..."

Translated by Miriam Arad
By arrangement with "Ma'ariv"

Behind the curtain

THEATRE
Mendel Kohansky

THE BERLINER Ensemble, the theatre company which the German Democratic Republic presented to Bertolt Brecht in 1954 so that the playwright could produce his own plays in his own manner, is housed in an old building located in a rather decrepit part of East Berlin. The Theater am Schiffbauerdamm, as the building was formerly called, had been thoroughly renovated and equipped with the latest in stage technology, but retained its original 19th-century appearance.

Twenty-four years later, an aura of old-fashioned dignity and decay hangs over the ornate foyer, and over the auditorium, its ceiling and walls dripping with plump angels and plaster curtains and painted in scarlet and gilt. It is an aura somewhat incongruous with the aim of the Berliner Ensemble as Brecht saw it, as his successors try to see it — a theatre espousing social revolution.

I was in East Berlin as a guest of the Brecht Zentrum, which sponsored the celebrations marking the 80th anniversary of the master's birth, 22 years after his death. During my six days there I saw four Brecht productions in the Ensemble theatre, and two in others. With the exception of *The Good Woman of Setzuan*, performed by the visiting Moscow Theatre on the Taganka, which was dull and trying pathetically to be modern in the manner of the '40s, those shows were on an exceptionally high level, creatively directed and beautifully acted.

Having known the Berliner Ensemble, until last week, by reputation only, I somehow expected the company to be a mere keeper of the flame, a shrine devoted to the memory of the master, faithfully following in his footsteps. I found that the contrary was true: a number of fairly young, talented directors are trying, and successfully, new ways and new interpretations. While paying lip service to the ruling ideology, they put on brilliant productions.

PROBABLY the best of those I saw was *Galileo*, the play about the 17th-century astronomer and his struggle with the Church authorities. It was seen on a geometrically constructed, abstract stage, with only the costumes vaguely indicating the period, each scene introduced by a singer duo. Galileo, played by Ekkerhard Schall, the company's leading man, was an earthy, sensual plebeian, a striking contrast to his aristocratic lay and Church adversaries. Processions with larger-than-life masks underlined the non-realistic character of the production.

The same Ekkerhard Schall played the title role in *Herr Puntilla and his Servant Matti*, a Finnish folk-tale about a drunken wealthy landowner and a solid, decent proletarian. *Puntilla* is one of those Brecht plays in which the author's intentions misfired; the idealized proletarian turns out to be a prig and a bore, while the degenerate rich man walks away with the show.

He did so with ease in this particular production, thanks to the astonishingly virtuoso performance by Schall, an actor combining the talents of Charlie Chaplin and Marcel Marceau, who turned the play into a one-man show. The role is a demanding one, mainly because Puntilla is in a state of extreme intoxication throughout, and playing a drunk, as is well known, calls for much invention on the part of the actor if it is not to fall into a facile routine.

A medium-sized man with a wiry body and a bland face, Schall moves with unbelievable speed, performing feats of acrobatics and clowning, drinking aquavit out of a bottle in his pocket, his body twisted like a pretzel, talking at machinegun speed, seeming to appear in several places at the same time.

I was told that at the ceremony closing the festivities — an event I missed for reasons of physical exhaustion — he gave an hour-long recital of songs and scenes from Brecht plays which made the audience — all of them by then suffering from a surfeit of Brecht — stand up and shout for more.

OTHER EAST BERLIN theatres also came forth with Brecht productions for the occasion. I saw a second production of *The Good Woman of Setzuan* at the Volksbuehne, on a naked stage strewn with a thick layer of torn newspapers, which immediately set the tone of the poverty and squalor that forms the background of the play.

The Good Woman being a fable for grown-ups, in which gods descend from their heaven to try mortals, the play was presented here somewhat in the manner of a puppet show; the actors were virtually encased in their masklike make-up and costumes which left little to be seen of their bodies and faces. The effect was entertaining and amusing, and Brecht's message about the corruption caused by money in a capitalist society somehow fought its way through.

It is basically the same message that animates the Brecht-Weill opera, *The Rise and Fall of the City of Mahagonny*, shown by the Komische Oper. The action takes place in a never-never America of the gold rush, where a bunch of crooks set up a city dedicated to fleecing the miners who struck it rich by offering them all the pleasures of the flesh. The hero of the opera, who indulges to excess in those pleasures and gets badly into debt, is tried for a compendium of crimes. He is found guilty only of the crime of having no money, and dies on the electric chair.

Never before in all my theatre-going years have I seen a production so lavish, so extravagant in setting, cast, musicians. The sets were changing every few minutes, one Disneyland following another; some of it of great beauty and wit, some of it just extravagantly rich, all of it breathtaking.

But the most impressive scene was enacted on a bare stage. The city of Mahagonny has collapsed under the weight of its corruption and the inhabitants are staging a violent and utterly aimless protest procession. Black-clad men crisscross the stage with heavy marching steps, trumpets blare, the rattle of machineguns is heard. Then, there is the droning and shrieking of bomber planes, a crash, and a total blackout.

The association with the not-too-distant past must have been clear to everyone in the theatre. The audience dispersed in silence when the house lights went up again. ☐

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THE JERUSALEM POST
30 YEARS AGO

A horrifying blow was struck at Jewish civilians when a large section of Ben Yehuda Street, Jerusalem, was blown up, with heavy loss of life. A later investigation established that hostile British troops were responsible for the crime.

The Jerusalem Post was known as the Palestine Post until April 13, 1948.

February 23 - 29, 1948.

THE PALESTINE POST

THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

Column One

By

David Courtney

WHO did this thing? It is better to wait and make sure; but make sure. Whatever the heart feels, it is better to wait until the mind knows; but see that the mind knows. Nothing is unbelievable: if the infamy of Ben Yehuda is possible, what should there be that is unbelievable? But let nothing be believed until the mind is without a doubt; and even if a man sit with his dead in his arms and his tears hot upon a cheek coated with the street's dust, let him be as the scales of justice: without mercy, if it must be; but just. There is no other way: that man with his dead in his arms and his tears hot on a dust-caked cheek, has no other way: he has too many enemies, who will chill his passion with logic and flay his instinctive reasoning with contempt.

(David Courtney was the pen name of D. R. Elston, who came to Palestine during World War II, from England to head the Political Warfare Executive's radio station in Jerusalem.)

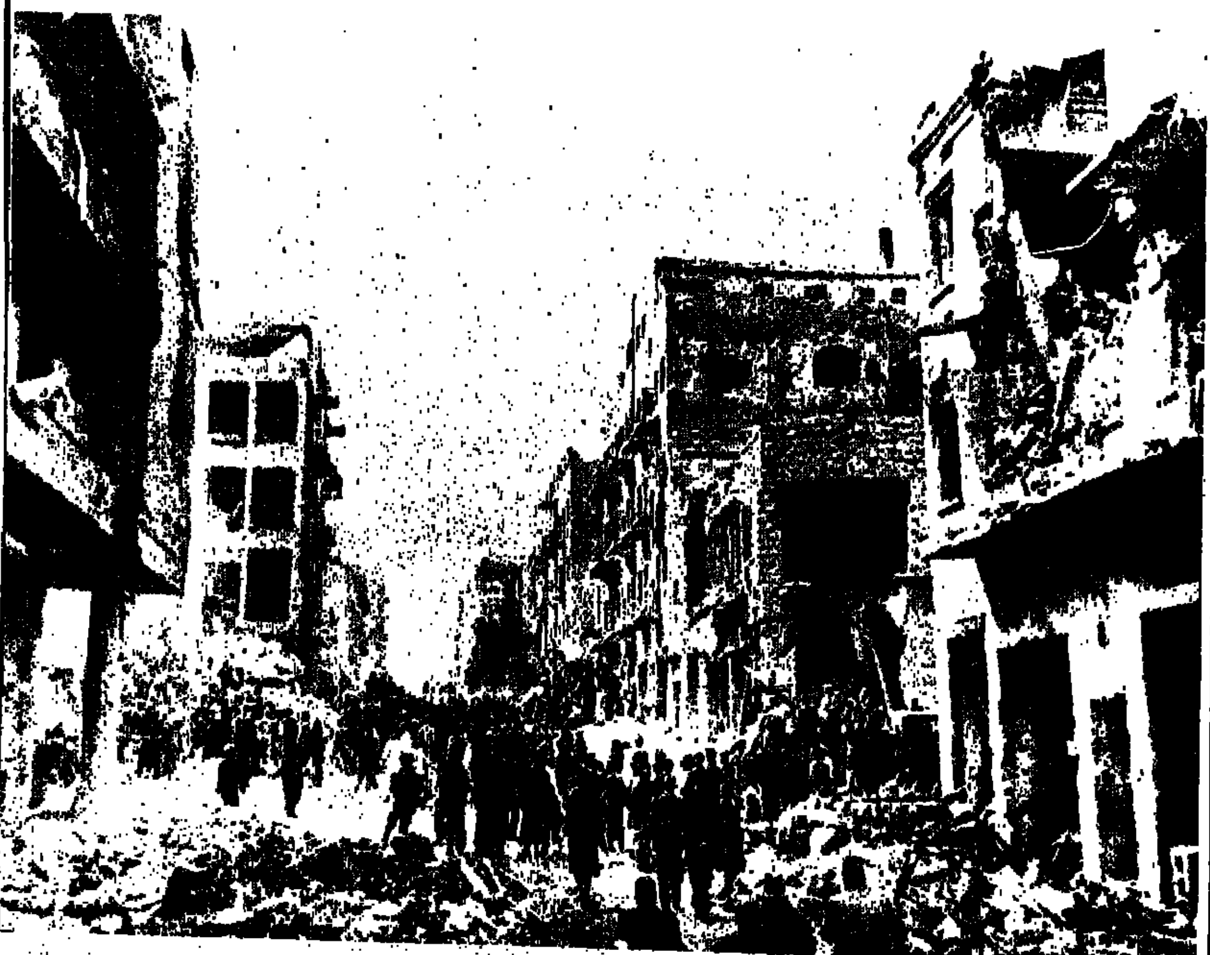
EDITORIAL

Monday, February 23, 1948 Adar 1, 13, 5708, Rabia Tani 13, 1367

City of blood

THE first official reaction of the Government to Sunday's dreadful outrage in the centre of Jerusalem was to declare it "unbelievable" that the act could have been committed by members of the Security Forces. The public, both Jewish and Arab, are not convinced. They may be wrong. It is to be prayed that they are wrong. But the moral is clear, as clear as that the vehicles which carried and set off the explosives which wrecked one of Jerusalem's principal streets and killed and maimed scores of innocent men and women and children were British military vehicles. The moral is that there is no longer confidence in the Government, in its ability to maintain law and order.

Street bombed by men in army uniforms



In the rubble and wreckage of Ben Yehuda Street in Jerusalem, pioneer squads of the Hagana and the Jewish Civil Guard, volunteers and members of the Jewish Fire Brigade, were still working early on Monday morning searching for survivors or bodies and clearing the buildings blasted in the shattering explosion which destroyed nearly all of Ben Yehuda Street in the heart of the residential and business centre of the city early on Sunday morning.

AT A LATE HOUR ON MONDAY NIGHT THE CASUALTY LIST TOTALLED 44 DEAD AND 132 WOUNDED, OF WHOM 67 ARE DETAINED IN HOSPITAL.

The murderous assault on a thickly populated area of the city just stirring for the day's work was carried out by a group of men in British police and army uniforms who drove to the scene in three vehicles, lit the fuse of their deadly load and then scuttled away in a waiting armoured car, shooting dead two watchmen and leaving helpless, unsuspecting men, women and children to die and be maimed as the violent blast brought down three and four storey buildings, and shattered dozens of shops and houses over a radius of several hundred metres.

The blast — exactly three weeks after the attack on *The Palestine Post* — wrecked Ben Yehuda Street from Zion Circus to King George Avenue. The army-type trucks which blew up had been placed at the corner of Ben Yehuda and Hillel Ha'cohen streets. The Atlantic Hotel — a building owned by a Christian Arab — the Amdursky Hotel, the modern Vilentchik building and the Halvaa Ve'hisachon block were the most seriously damaged.

About 30 people, including Mr. Warshawsky, the proprietor, and his family, had a few brief seconds to escape to safety before one wing of the Atlantic Hotel, shuddering under the force of the explosion, crumbled into a mass of powdery rubble and twisted metal. Mr. Y. Amdursky, the owner of the Amdursky Hotel, had left the building a few seconds earlier on his way to synagogue.

Call for restraint

A call to the Jews of Jerusalem and of Palestine to refrain from "irresponsible action" was issued jointly by the Jewish Agency and the Vaad Leumi in Jerusalem on Sunday night.

"A horrible crime was perpetrated this morning," the statement continued, adding that the Jewish national institutions were investigating the attack and were in constant contact with the authorities as well as with Jewish representatives abroad.

Over a dozen eye-witnesses had reported to the Jewish Agency that they saw a number of Army trucks and a Police armoured vehicle approach Ben Yehuda Street just before the explosion, a Jewish Agency spokesman said at a conference in the Agency's Information Bureau in Ben Yehuda Street just after noon.

"Eye-witness evidence corroborates fully one point — that is, that the trucks were Army and Police, and the people who alighted from them were in Army and Police dress," the spokesman continued.

Appeal to Jerusalemites

Appealing to the Jews of Jerusalem to close their ranks while the ruins were still smouldering, the Jewish Community Council called on them on Sunday to begin the work of reconstruction at once. Consumers and employers were urged to do what they could to help those who had suffered loss.

The Council called for discipline and restraint.

Hagana men foil TA bank robbers

TEL AVIV, Sunday. — A brief gun duel between a Hagana squad and a group of bank robbers disguised as British soldiers followed an unsuccessful attempt by terrorists today to rob the strong-room of Barclays Bank in Allenby Road. The Hagana men, who arrived on the scene as the robbers were leaving, fired after them and engaged the terrorist rear-guard

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Damn, said the Duchess

WITH PREJUDICE/Alex Berlyne

THE WHOLE COUNTRY was so distracted during the great *Hirbet Hiza* controversy that no one even commented on what must surely rank as S.Yizhar's greatest creation — his hairdo.

This culminates in a sort of gravity-defying pompadour, a rococo frenzy of ornamental scrolls, rivalling the famous Asam altar at Weltenburg, in which the basic meringue shapes are supported by flying buttresses from the temples, all woven together into free and playful — dare I say it? — arabesques.

It's fairly clear, I think, that Yizhar's elaborate toilet must occupy almost as much of his day as his well-publicised soul-searching. An equally awe-inspiring amount of grooming must go into preparing Dahlia Duchess of Mazur for her weekly bazaar-opening on Thursday nights before *Mabat*. In TV's *Programme Trailer* she spreads out her nourishing scraps and improving tracts for our physical and mental sustenance during the coming week. Yet, despite her dazzling appearance, the Duchess mangles every foreign name she so exquisitely mouths so that I tend to snivel in sympathy with the aging cowboy star when she refers to him remorselessly as "John Whine."

I wish she'd be more specific about the future programmes she extols in such glowing terms. For example, it might have helped last week if she'd told us "and after the I.P.O. concert, conducted by Luciano Berio, we will be screening two-thirds of *The Sweeney*."

KOL ISRAEL has a respectable tradition of bloopers dating back many years. One of the earliest in my collection was heard in the 'Fifties when Anita Davis was closing an English broadcast with a piece of classical music. "You have been listening to Schumann's Piano Concerto in A Mijor," Anita informed us. "I'm so sorry, I meant in A Manor."

When Teddy Kollek was director-general of the Prime Minister's Office, he discussed the State Comptroller's Report with a Kol Israel reporter and proclaimed in satisfied tones, "I am glad to say that my office was the only one which was found to be impeachable."

The late David Rosolio, when he was civil service commissioner, explained the function of the State Archives in an interview, "We are gathering material for the posterior."

In a recording of the graduation ceremony at an international cooperation course, an African student was heard addressing his hosts, "We have all enjoyed ourselves," this earnest young ambassador said, "Israelites are very hostile." A Foreign Ministry official returned the compliment; the participants in the course, he said appreciatively, "had been idle students."

One of the choicest items in Geoffrey Wigoder's collection of taped Kol Israel bloopers was recorded by Theodore Freilich, an Australian Zionist, who told the interviewer, "My wife and I have come to Israel to make our first physical contact."

The most sustained blooper of all time was made some years ago by Eddie Ellison, who read the same 15-minute Kol Zion Lagola news bulletin on two consecutive nights. When taxed with this stupendous clanger, Eddie readily admitted that he'd noticed that it was the previous night's bulletin all over again but stoutly maintained, "It's not my bloody business. I read what they give me."

Kermit Schafer, an industrious American whose credo is, "To forgive is human; to err, divine," has been collecting bloopers since 1952 and has amassed a collection of 25,000 beautiful blunders, some of which he has published in 30 record albums, a dozen books and even a movie.

The best-known item in the Schafer collection immortalises the classic moment when announcer Harry von Zell introduced Herbert Hoover in a nation-wide broadcast: "Ladies and gentlemen... the President of the United States... Hoobert Heever." Harry's record stood for nearly half a century, until the accident-prone Gerald Ford introduced Anwar Sadat as the President of *Israel*.

A frequent mistake is for an announcer to believe that he is off the air. Uncle Don's remark at the end of a children's programme has become a legend, "I guess that will hold the little bastards." A BBC religious programme was once interrupted by a porter fooling around with what was supposed to be a dead mike in an adjacent studio. "This is the BBC and this is William Robinson cleaning it," he told the faithful, waiting by their sets for a word of comfort.

The BBC has produced more than its share of doubles ententes, despite its Auntie image. When Cyril Stapleton ran the BBC Show Band he spoke the continuity between the numbers. Attempting to link a shmoozy ballad with a quick tempo number, Cyril once told the United-in-disbelief Kingdom, "And now we go from The Touch of Your Lips to the other extreme."

Sometimes the bandleaders were on the receiving end. In the 'Thirties, Decca released a 78 by "Whoopee John and his Orchestra" which also bore the leader's real name. This caused one poor announcer to bloop, "And now Whoopee John Wilfahrt and the Orchestra will play."

THE FAULT is often in the juxtaposition of the elements of the announcement. This results in such classics as "Our Late Show movie stars Laurence Harvey and Lee Remick in *The Running Man*, brought to you tonight by Ex-Lax." Another Schafer favourite had the anchor man say, "We will return to *The Seven Dwarfs* after a pause for a short sponsor's message." The most painful unintentional pun, however, was made by an announcer who told the TV audience, "*Rawhide* is brought to you by Vaseline Petroleum Jelly."

Things can get much worse. The wife of Senator Eagleton, the vice-presidential candidate who was dropped by McGovern because of revelations of a history of mental trouble, told a sympathetic TV audience, "My husband's withdrawal is a great relief."

Careless reading can sometimes make an announcer Freudian-slip off into the deep end, as in the following news item: "The sagging morale of army nurses has been attributed to their dissatisfaction with military bras. I'm sorry, that should be brass." Eternal vigilance is the price of mental peace, and I was delighted to learn some time ago that Worcestershire Education Committee had shown commendable foresight in naming a new school. They decided on Redditch High School instead of the suggested Lady Harriet's School because, as Councillor A.E. Johnson pointed out, there was always the chance that pupils cheering on the school team at a match would shout, "Up Lady Harriet!"

Even the staid English networks have been known to turn the air blue during family viewing. An ITV commercial for apples some years ago featured as a tailpiece in the late Tom Driberg's *New Statesman* column. Mr. Driberg, an unrepentant homosexual, had been delighted to hear the usual juicy, coaxing voice drool, "*See* the goodness... *Taste* the goodness. For goodness' sake choose English Cox."

In certain rare instances, the blooper exists only in the mind of the beholder, so to speak. For example, there is the tale of the Bostonian who was very fond of scrod, a popular New England fish dish. While in New York he hailed a cab and asked the driver to take him "someplace where I can get scrod." The cabbie shook his head in admiration. "Mac," he said, "I been asked that question many times but this is the first inna pluperfect subjunctive."

SOMETIMES THE circumstances, not the language, lend enchantment to the proceedings. One of the most notorious BBC broadcasts was made by a BBC announcer in a pre-World War II naval review at Spithead. "The fleet's lit up, the fleet's lit up," hicupped the announcer, who was more than a little lit up himself. He became a folk hero practically overnight.

Another who earned the undying gratitude of the nation was Richard Gordon, the author of the popular *Doctor in the House* series. Inveigled into a Thames TV studio some years ago, he was told on camera by host Eamonn Andrews that he was the star of a *This is Your Life* show which was about to unfold. Dr. Gordon shouted, "Oh, balls!" and marched off, while thousands cheered.

Also noteworthy was Senator J. William Fulbright's less-than-scintillating repartee at a televised press conference: "As I said already, they have conducted themselves in the last two or three years, much more disc...er, discree... discr..uh, with greater prudence and discretion than we have, because it is, uh, I... I've forgotten what the question was."

NOTHING IS SACRED. Even editions of the Bible have had their crop of bloopers. During the reign of Charles I, the Fool's Bible appeared, so called because its version of the 16th Psalm ran, "The fool hath said in his heart there is a God." The printers were fined and most of the edition was destroyed. In 1631, another Bible appeared in which the Seventh Commandment was liberated: "Thou shalt commit adultery," it exhorted the pious. The Printers Bible version of a psalm said, most appropriately in this case, that "the printers (instead of "the princes") have persecuted me without cause"; and a Bible published in 1923 declared that "a man may not marry his grandmother's wife," though, with the way things seem to be going, this edition may yet catch up with the facts of life.

With these distinguished precedents, it's no wonder that *The Post* falls into grievous error from time to time. Almost a year ago, we printed an ad for "top quality tea" immediately over an item headlined "Wife, 16, charged with poisoning husband's tea." A couple of months ago, we ran a report on the L.A. strangler's 12th and 13th victims. The latter murder was of a black girl and *The Post* said it appeared to be "a carbon copy" of the first.

Another memorable fluff was a headline which appeared in the *Chicago Sun-Times* recently. After examining the evidence, the paper had decided that "Women's Liberation Really is Broad-Based." This wasn't even in the same league, however, as the *Daily Mirror* which recently headlined a "Plea for Cut in Price of Free Milk."

Even the mighty *New York Times* gets egg on its face with headlines such as "Will Paris Talks Produce Dialogue?" one of dozens of examples which Edwin Newman has collected in his two books on gobbledygook English. The good, grey *Times* really excelled itself, however, when it ran the same story twice on the same page, the first headed, "Cesar Leon Makes Debut as Guitarist," and the other, "Cesar Leon Makes Guitar Solo Debut." What made this a collector's item was that the stories appeared in adjacent columns, as the song says, "Si-ide by side."

Last year Fleet Street had a fine old time reporting events which, not to put too fine a point on it, never actually took place. In May the *Daily Mail* exposed a Leyland motors bribery scandal. Before the printing ink was dry, most of the story was shown to be based on a forgery. A day later, the *Daily Telegraph* revealed that Harold Macmillan, the former prime minister, had died. He soon put them right.

In June, the *Daily Express* excitedly announced the engagement of Prince Charles to Marie-Astrid. Everybody, including the editors, was made to look foolish. To top it all, *Times* newspapers paid an enormous sum, reported in the six-figure range, for Mussolini's diaries. These turned out to be the work of a pair of little old ladies, trying to make a dishonest buck.

No matter how much care is taken, errors burst into print like blades of grass forcing their way through concrete. A delightful double-decker appeared when Ken Tynan wrote a piece for *The New Yorker* in which he mentioned that somebody reminded him of "the late Eric Blore." One of the magazine's researchers made the cardinal error of asking another checker if the actor was dead, instead of looking it up himself, and the item duly appeared, bringing an outraged protest from a friend of Blore's. There was a good deal of anguish at *The New Yorker* and Tynan dutifully wrote a correction in the next issue saying how delighted he was that Eric Blore was still with us, and, in general, wishing him well. The actor, as part of his professional equipment, possessed a perfected sense of timing; he died just as the retraction was published, leaving Mr. Tynan practically incoherent and *The New Yorker* in a state of disarray.

SOME OF the worst bloopers, however, never get into print since most newspapers have a keener sense of self-preservation than the makers of *Hirbet Hiza*.

During an IRA terror campaign in Britain before World War II, J.B. Wilson, the news editor of the *Daily Express*, had his ace crime reporter on the carpet. "Hoskins," he said severely, "why can't you find out where these IRA bombs are being made? The editor's tearing his hair out and he wants an answer today."

"Well, J.B.," replied Hoskins with commendable restraint, "I've got some bad news for you. They're being made in your own cellar. The Special Branch are there now, taking away the explosives — and your butler." ☐

No room at the top

ABBA EBAN: An Autobiography. London, Weidenfeld & Nicolson. 640 pp. IE295.

I. L. Kenen

"EXPERIENCE had taught her people that the sheer business of staying alive had been the major Jewish preoccupation for centuries past."

That is one of the many quotable and relevant observations in Abba Eban's extraordinary biography which remind us that a large number of past U.S.-Israel crises are again high on the agenda.

Security — not the acquisition of territory — has always been Israel's major concern, for she has long been frustrated in the pursuit of peace. And today the bright promise of peace is once again clouded. Is Islam finally ready to accept non-believers as equals?

History does repeat itself, especially for those who ignore it.

Thus, at a reception on Israel's seventh anniversary, Eban seized the opportunity to protest against Soviet arms shipments to Egypt. Whereupon Molotov insisted that the weapons were not to enable Egypt to make war on Israel but to help Egypt defend herself against imperialist threats.

Now, more than 20 years later, the U.S. assures a sceptical Israel that arms for Saudi Arabia and Egypt are not intended for use against her but to help these countries resist radical penetration and attack.

In the 1950s, the Soviets were worried lest Israel sign a defence pact with the U.S., Eban recalls. Perhaps if the U.S. had then reinforced Israel, the West would have enormously strengthened its Middle East position at a critical moment.

At the 1973 Geneva Conference, Eban reminded Andrei Gromyko that the Soviet Union had demanded extensive territorial revisions in Europe. To which Gromyko retorted that what had happened in Europe and what should happen in the Middle East were "different."

And in February, 1978, the Carter Administration actively courted the support of the American Jewish leadership, just as Dulles tried, unsuccessfully, in February, 1957.

I was associated with Eban at the UN from 1947 until his retirement as Israel's ambassador in 1959.

Before that, we were both in the Jewish Agency's UN delegation, when, he recalls, he was received "with some suspicion" by American Zionist leaders "who seemed to regard me as an agent planted there by the enemy: Weizmann and Sharett."

Eban's experience in London in 1946-7 had convinced him that because of "lassitude and impotence" Britain was not a "clear-thinking lordly tyrant but a confused and frightened nation looking for escape from excessive commitment." His prediction that the British would be inclined to abandon the mandate evoked "an explosion of scepticism and derision."

SHY AND reticent, Eban rarely spoke at Agency sessions. When Moshe Sharett tried to withdraw from a "Town Meeting of the Air" radio debate, which I had arranged, he nominated Eban as his substitute. I protested, claiming that Eban could not open his mouth.

Nine months later, we were astounded by Eban's brilliance. He had ghost-written a devastating critique of the U.S. trusteeship proposal for Sharett, who insisted, however, that Eban must deliver it. Eban writes: "Many people's lives have their turning points, and this was mine."

It was the first of many masterpieces in which Eban successfully defended Israel in the arena of world opinion, and counter-attacked even as Israelis fought on their frontiers to establish and sustain their nascent state.

Excerpts from the best of these are reproduced in the autobiography, and they should be read by the new generation as well as by those with fading memories.

And now I have discovered that Eban's eloquence was not limited to the Olympian world of ideas and concepts. Although he often appears to be distant and aloof, he is in fact more perceptive, using metaphors and similes to photograph people in depth. He is sometimes kind, witty, sardonic. The book is not an encyclopaedia of names. It is populated by enlivened personalities.

To select a few of the better known ones:

Britain's Ernest Bevin: He "cowered" in a corner sending out "waves of venom and hostility."

Britain's Alexander Cadogan: A "short somewhat mummified character who gave the impression of regarding most of the human race with snobbish contempt."

President Eisenhower: "He was buoyant, authoritative, pink-cheeked and astonishingly fluent in speech, without, however, being completely coherent. His mind was richer than his capacities of expression."

Secretary Dulles: "He was able to pass from moral elevation to an extraordinary deviousness and back again with little visible transition. He was marked by a thin and achromatic spirituality."

Eban clashed with Ben-Gurion over an ill-fated raid into Syria, which undermined Israel's appeal for arms, and his extravagant victory demands in the face of Bulganin's brutal threats following the Suez Campaign. Nevertheless, Eban writes that Ben-Gurion's international policy, "though sometimes expressed in barks of defiance, was essentially moderate."

Eban eloquently extols the "precision" of Sharett's thinking, "his reverence for correctness and symmetry of form, his deep roots in the Hebrew and Arabic cultural traditions, his disrespect for anything that was shoddy, careless, untidy, imprecise, or still worse, morally questionable."

He offers a low-key evaluation of Dean Rusk, whom he had known for 20 years in "varying circumstances of harmony and divergence. His approach to Israel's problem had sometimes been inhibited. He often seemed perplexed by the motives of Israel's existence and action."

And Eban states that "Israelis who had been sceptical about Eshkol as prime minister had grown to respect his firmness as well as his capacity to transcend the disruptive element in our national character by his own harmonizing force."

Eban differed sharply with Moshe Dayan and Yitzhak Rabin, particularly during the period preceding the Yom Kippur war. It is unnecessary for me to remark that his critique is comprehensive, uninhibited and elaborate.

CONFLICTS capture headlines, agreements rarely do. Eban, as ambassador, always tried to level the peaks of U.S.-Israel controversy and to accentuate the positive aspects of the relationship.

I heard him elaborate this theme some 35 times in seven weeks as I accompanied him on a cross-country farewell tour, and I was always fascinated by the constancy of his reassurances that America was Israel's valiant friend. He spoke with the same zest and enthusiasm whether the audience was four or 20,000. But now, in his book, he writes frankly and bitterly.

"The years 1953-56 are a gloomy period in our national recollection," he states, recalling the trial of Jewish doctors, "the last fling of Stalin's madness," the downgrading of Israel as Dulles took a "new look," the *fedayeen* raids, the UN's double moral standard, the arms to Iraq, the Baghdad pact, the Soviet weapons to Egypt, the refusal to arm Israel, the persistent Anglo-American allusions to Israeli concessions."

As for demands that Israel not retaliate against *fedayeen* raids, Eban writes that "no such experiment in national masochism has ever been tried by any country."

Equilibrium could have been restored if the U.S. had supplied Israel with 24 jet planes and auxiliary weapons in 1956, a thought which "aroused my fury against an administration which obtusely refused to achieve so much stability at so small a price."

And Eban even went so far as to advise Sharett to prepare the nation for the "inevitability of large-scale Israeli military response" if U.S. apathy continued.

Yet, after the crisis, Eban came to believe that as a result of close consultation the U.S. was coming to regard Israel "not as a burden to be chivalrously sustained but as an asset in the global and the ideological balance."

By 1959, Eban was no longer content to be the "voice of Israel's policies." He had "strong views" of what Israel's policies should be and he wanted a role in shaping them. But Eban found it difficult to enter the Israel political firmament, for "no Israeli mind can work for more than five minutes without a political thought."

And a diffident Ben-Gurion made him a minister-without-portfolio — a "nebulous and empty" cabinet post.

Later, however, he became minister of education and culture, and he enthusiastically sought to close the various gaps in Israeli society.

PRIOR TO the Yom Kippur war — taking issue with his colleagues — Eban frequently complained that there was "much talk of Israel's physical map and little attention to the problem of her moral frontiers."

In August, 1973, Eban declared: "The fact that we cannot give 100 per cent of self-determination to the Palestinian Arabs is no excuse for offering them zero per cent."

He advocated "some pioneering in Galilee and the Negev and a lesser obsession with settlements in areas of doubtful political future." He believed that Israel should be satisfied with a mobile and limited presence at the Rafiah salient and not plan massive urban development at Yamit.

Notwithstanding his many frank criticisms, Eban continues to be an optimist about the durability of American-Israel friendship. It reached its peak, he writes, after the disengagement agreement with Syria in 1974.

"The validity of the commitment to Israel is almost unquestioned. Americans believe that if the United States were to let Israel fall through lack of American support, there would be no confidence in American commitments to other countries, and it is on the credibility of the American deterrent that the security of the United States itself largely depends."

To honour that commitment, "it is not necessary for Americans to be pro-Israeli, it is enough to be pro-American."

All the presidents with whom Eban dealt, from Truman to Nixon, "were at ease with the special nature of Israel's hold on American opinion." He was "less nervous than many of my colleagues when crises developed in American-Israeli relations."

Secretaries of state, he points out, "laden with a multiplicity of Arab contacts, bombarded by two dozen U.S. embassies in Arab capitals, have found it more difficult than their presidents to accommodate themselves to the weight of Israeli reality and American policy. They are, after all, less concerned than presidents with domestic consensus. Yet there is not one among them whom I would ever have called an adversary of Israel's basic interest. Some of them, especially Kissinger, deserve more Israeli appreciation than they received...some diplomats, such as Joseph J. Sisco, accumulated an experience of Israel which surpassed that of many Jews."

As for the Carter Administration, Eban discloses that he met with Brzezinski late in 1976 at Herzliya, and he comments: "My feeling was that there would be many tensions between us and Washington but no drastic break."

I must add a personal note. I appreciate Eban's observation about "the excellent results" of my lobbying in Washington for [illegible] years. However, I must point out that I resigned from service of the government of Israel 31 days after I came to Washington and reactivated the then moribund Zionist lobby. That led to the establishment of what is now the American Israel Public Affairs Committee.

Jewish leaders all over the U.S. cooperated at that time to secure Congressional support for Israel's inclusion in the U.S. aid programme. And over the years there has been a proliferation of supporting committees throughout the country.

Eban writes warmly of the "militant and efficient way" in which American Jewry organized itself in pre-state days under the "sombre but domestic leadership of Abba Hillel Silver," and he frequently refers to American Jewish concern over U.S.-Israel clashes.

However, historians have never adequately chronicled the unique contribution of the American Jewish community on Capitol Hill.

No book offers a more vivid and indispensable analysis of Israel's contemporary history than Eban's own story. □

I.L. Kenen is honorary chairman of the American Israel Public Affairs Committee, and editor emeritus of the "Near East Report."

Making money

STEALING FROM THE RICH: The Home-Stake Oil Swindle by David McClintick. New York, M. Evans. 335 pp. $10

FAKE by Robert Baudin. London, Eyre Methuen. 376 pp. £4.95

Wim van Leer

STEALING FROM THE RICH brings to mind the *Sunday Times* investigation of Bernie Cornfeld's financial extravaganza. The difference is that Bob Tippett, founder of "Home-Stake," is a smooth high-class promoter from Tulsa, Oklahoma, with first-class credentials, whereas Cornfeld started as a pickle-pusher on the lower East Side, and robbed the rich, the well-to-do and the poor without fear or favour — an equal opportunity swindler, so to speak.

Tippett dealt only with the wealthy and celebrities (persons well-known for their well-knownness), including Jack Benny (whom he took for $300,000), Lisa Minelli ($230,000), Barbara Walters, Barbara Streisand, Mike Nichols, Walter Matthau, Mia Farrow and Senator Javits. Even more impressive was the way he swindled a slew of corporate talent from Bethlehem Steel, Goodyear, Western Union, Pepsico, Time Inc. and the Board of General Electric, as well as the cream of the legal profession, who should have known better. Tippett was doing what is known in the profession as "a Ponzi," after Charles Ponzi (1882-1949), a Boston operator who, in the 1920s, eased some $10,000,000 out of his investors' pockets.

The methodology consisted of creating a steady stream of investors who were promised a 360 per cent return on capital over 15 years, starting with modest returns, the crescendo being reserved for the last two or three years. When the early, modest promises were exceeded, the investing public gained "confidence" in the operation, which it expressed by further investments. These were used to redeem the earlier ones — in fact, robbing Peter to pay Peter.

Before you waste any surplus *rachmones* on Bob Tippett's gormless victims, let me explain that they formed a special class in that they all had a common problem. Their particular difficulty (you should have such troubles) was high income and commensurately high taxation. To lighten the burden of such unfortunates, the U.S. tax system allows them to invest in oil exploration. This is known as a "tax-haven." If the wells turn out to be dry, the investment is written off against tax, the Inland Revenue footing the bill. If profitable, further taxes have to be paid, but at a much later date and, who knows, taxes may one day be lowered or abolished, like death.

When it finally dawned on some of the investors that their stock in "Home-Stake" might be worthless, Tippett suggested that they donate it to charity and claim a second write-off against taxation. A small, fictitious sale established the fraudulent "value" of the gift. Since the roll-call of "Home-Stake" investors embraced many a *minyan*, I imagine the State of Israel's multifarious charitable troughs must be awash with this worthless paper.

During the 20-odd years of operation, Tippett and his circus of bent accountants, advisers and lawyers milked some $65,000,000 out of his investors. Then the law stepped in and he was convicted: *three years "supervised probation," $19,000 fine plus one night in jail.* His collaborators got even lighter punishment.

Yet the Security and Exchange Commission is supposed to safeguard the investing public from the Tippetts of this world, and each investment prospectus is, by law, crammed with warnings about every possible mishap, like the cancer warnings on cigarette packets. This procedure, termed "due diligence," makes the fraudulent prospectus appear identical to the genuine investment and in the end serves only to protect the crook ("Don't beef, man, we warned you against people like us").

McClintick's style is as dry and clear as a lawyer's brief, and the book can only be of interest to students of white-collar crime and potential operators. What with our Knesset being graced by a fugitive from justice and a prime minister with a soft spot for the white collar/black *yarmulke* type of financier, a local Bob Tippett is bound to emerge sooner than later.

WITH ROBERT BAUDIN we move from the smooth, cushioned world of white-collar crime to the rawer realm of flesh and blood, honest-to-God cops and robbers; and the message is straight from the horse's mouth. Baudin has total recall, which gives the enterprise an enhanced sense of the documentary, but tends to grind whenever tedium raises its ugly head.

According to the gospel of St. Manson, any crime can be explained as an act of rebellion (what a beautiful word that is these days, explaining everything from Baader-Meinhof to punk-rock). Baudin is not a rebel without a cause. In fact he has three: counterfeiting, kinky sex and the Laws of Gravity (he is a pilot of what used to be called "the split-arse variety"). He is a man of unusual resourcefulness — not for him the humdrum life. Putting his talents to work may have brought greater or more respectable rewards, but then there would not have been a book — so we are grateful.

Baudin taught himself the craft in California during World War II, forging fake patrol coupons. He got caught, did time and moved to Australia, where he specialized in the production of $50 bills, with a few Australian dollars as an encore. His well-planned and executed experiments, his dedication to perfection and caution, are described in minute detail and should be on every do-it-yourself currency manufacturer's and distributor's bookshelf.

But counterfeiting does not end with master craftsmanship. The merchandise has to be "passed." And here again Baudin's intelligence and ability to see a situation from the outside help him to keep the law off his back, although close scrapes are inevitable, for, money being holy next to God (another Dei, another Dollar), it is defended by the U.S. Secret Service whose *only* other task is to protect the person of the President, the third in the Holy Trinity. Every "uttered" $50 bill invites arrest, and since he disposes of 20,000 little masterpieces, there is action galore.

The narrative is larded with bouts of Mr. B's special brand of sexual rebellion. Not for him the centrefold goddesses from Mr. Heffner's monthly catalogue of pulchritude. His kick is those mountainous ladies so non-conformist in anatomical standards as to require exact topographical information before successful ascent can even be contemplated. The chorus line of "The Beef Trust Glamorettes," or rejects from the Lonely Hearts Clubs — it's all one to him. We heave with him on the extramarital couch and share his confusion as he tries to fight his way around, up and across each new gargantuan challenge, each unexplored agglomerate of animated blubber, alpenstock at the ready. And don't ask why. He would reply, with Lord Hunt, "Because she was there."

However skilful his counterfeiting operations, his real profession is aerial photography, and this is where he is so conventional as to be almost dull, and one begins to suspect that inside the rebel there is a small conformist screaming to be let out. I have done my stints of transcontinental solo flights in aerial meat-safes, and have often noticed the glazed eyes of my audience when being regaled with my adventures. These tales, like Queen Victoria's hippopotamus, can only be of interest to other aviators. The 90-odd pages devoted to his England-Australia flight are hard going: ("Dawn take-off, with the engine purring its 2200 RPM, Bonco-Bonco, hidden in the blue morning mist, slipping away under the starboard wing...").

When he is arrested for past sins, the narrative picks up again but, in spite of his aerial caper over Sydney, threatening suicide unless the Law relents, it never regains its old momentum. He escapes a 14-year stretch by courtesy of the statute of limitation and finally serves 15 months of four five-year sentences (concurrent). We leave him, "chosen as the only person to photograph Her Majesty Queen Elizabeth II from the air on the occasion of the opening of the Sydney Opera House." The prodigal son has returned and been welcomed to the clammy bosom of respectability. I would very much like to know the vital statistics of the present Mrs. B. I am sure they don't vary much from current Bunny standards.

What puzzles me is why the law is so much more severe in the case of blue-, or no-collar crime than in the white-collar variety. Is $65 million, milked from the public with the aid of accountants, lawyers and computers, so much more respectable than a sackful of table silver ill-gotten with the aid of a stocking-mask, a jemmy and a fence? Justice is always presented as weighing the crime in the balance of the law. Would it be more correct to say that the law has many different balances and scales of avoirdupoids and, as we see from Mr. Tippett's case, justice is not blind when it comes to the selection of scales?

Makes you think, don't it? □

Counting sheep

THE SLEEP INSTINCT by Ray Meddis. London, Routledge & Kegan Paul. 148 pp. £4.50.

Nissim Rejwan

THE AUTHOR of this fascinating book is a lecturer in the Department of Human Sciences at the University of Technology at Loughborough, England. His theory, he admits, not only runs counter to current medical thought but also challenges what appears to be common sense. It is that sleep serves no important function in modern man and that, in principle at least, man is capable of living happily without it. Encouraged by the sheer eloquence of Meddis's statement of his case, I went on, confidently reading his book well into the night — only to find out the next morning what an important purpose sleep did serve and how difficult it is to live happily without it — even for one day.

In fairness to the author, however, it must be pointed out here that, in his estimation, sleep can only be valuable to creatures which have more time available than they strictly need to carry out the various duties necessary for their own survival and the survival of the species" — the general principle being that "the time spent sleeping by a given species of mammal depends mainly upon the amount of time available for sleep."

This is backed massively by a table listing the estimated number of hours sleeping time per day for various mammalian species. These range, incidentally, from 20 hours sleeping time spent by the giant sloth, through 16 consumed by the Arctic ground squirrel and eight by man, rabbit, guinea pig, echidna and pig, to a mere two hours spent in sleep by roe deer and horse. (Cows, goats, Asian and African elephant, donkey and sheep all take three hours sleeping time.)

Meddis is positive that sleep serves none of the purposes it is generally said to serve. It has been suggested, for instance, that sleep helps to reprogramme our sophisticated computer-like brains. Alternatively, some have suggested that sleep permits some kind of emotional release to help sort out our tangled emotional lives.

THE trouble, however, is that not only men and women, but the simple-minded fish as well is in the habit of getting some sleep. And the author asks triumphantly: "What purpose does sleep serve for *him?* What evidence is there, beyond wishful thinking, that sleep serves a different purpose in man? It would need a lot of evidence before I could accept that sleep was needed by fish for reprogramming purposes or for any kind of instinctual release."

Clearly, then, we have here quite a problem on our hands — all the more so because Meddis is not only determined but also rather thorough. On insomnia, for instance, he asserts that individuals who suffer from it may indeed carry "a small sleep deficit" forward from night to night but in itself this need not be a great nuisance.

The trouble, he implies, is that many people have been made to believe that their health is threatened by poor sleep, and it is natural therefore that their disturbed sleep should be held responsible for their ill-health. The truth, according to him, is that "the loss of substantial amounts of sleep does not itself appear to be a major problem even though...insomniacs are often under the genuine impression that this is the case."

Meddis is able to show only that not everyone is bound by a need for sleep — and that in fact some human beings thrive on less than two hours sleep a night without any ill-effects. But he is less fanatical about his theory — not so new, he admits — than he often sounds to be. He merely believes that it is well within the bounds of possibility that future research will show us "how changes can be brought about in normal people to free them from the bondage of their sleep instinct."

So it's all a matter of waiting and seeing. Meantime we are free to get as much sleep as we feel we need. □

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Stifled laughter

THE HOTHOUSE BY THE EAST RIVER by Muriel Spark. Hammondsworth, Penguin. 140 pp. 60p.

NOT TO DISTURB by Muriel Spark. Hammondsworth, Penguin. 96 pp. 50 p.

Evelyn Strouse

MURIEL SPARK suffers from — or revels in — a lucrative and Gothic kind of astigmatism unknown to optometrists and diagnosable only by means of the images she sets down on paper. Or alternatively she possesses a microscopic clarity of vision that forces her to describe her world (as distinct from ours) in terms at one remove from reality. Because of the pain. And for the same reason — pain — she has to laugh. Her novels are hilarious, quotable; while the reader tries to demystify the proceedings, conscious that something elusive is happening just below the surface of the words, he is at the same time chuckling, longing for someone to share his amusement.

In *The Hothouse by the East River*, where Elsa (whose shadow falls toward instead of away from the light) causes the macabre seeds of her imaginings to sprout, Mrs. Spark has this fiend-heroine remark to her husband Paul: "'Perhaps I'm imagining things, as Caesar said to his wife at dawn on the ides of March.'

"'Oh, come now,' Paul said. 'There's a difference between your case and his.'"

But in a way there isn't. Elsa, just as dead as Caesar, is kept in a state of detached animation by the blood-heat of the apartment she occupies, while the people she has been involved with, like the nations Caesar has conquered, metasticize obscenely. Elsa and her companions were killed long ago in a train crash at the end of a war in which the vanquished, as I guess they always do, survived. They, the vanquished, walk around, do their jobs, lead impeccable lives; whereas Elsa, of the company of victors, is enslaved and ghoulish, her shadow at a cocky angle, her mind a calculator that refuses to distinguish between plus and minus, living and dead, actuality and fantasy.

Yet she is wondrously live, this dead woman. Her husband, son, daughter, the creatures that surround her, are in their several ways appalling, boring, maddening; but Elsa, the only certified lunatic, is sane and appealing, even though her effect is disastrous. She is a loaded symbol, and thus the detachment and airiness with which she is made to float through the novel are all the more devastating.

Given Mrs. Spark's skewed vision, it is difficult to be sure whether Elsa represents the power principle — controlling by virtue of wealth, influence, and unruffled brilliance masking brutal illogic — or death-in-life, the product of an automated society in which people are merely numbers with differentiated features and capabilities. She is more alive than the living — if anybody who walks through these pages is in fact alive — and at the same time her dead hand disfigures everything it touches. At the level of pure entertainment, however, she is a masterpiece, and I'd like to sit on her shadow sometime and let it slowly smother me.

ANOTHER SORT of stifling is employed in the second Spark novel: death is dealt by belowstairs insurrection. Analogy is probably unfair to both authors, but one cannot read *Not to Disturb* without recalling Ivy Compton-Burnett's numerous gothicities dealing with masters and servants, one indeed so titled. The same extraordinary, elegant dialogue is carried on between butler and cook; the same undercurrent of homosexuality threatens relationships; the same weighty, unfathomable question is posed at the very beginning and masks the proceedings like a hooded cloak.

Who is the idiot in the attic? Why are the baron and baroness closeted in the drawing-room? What forces have allowed the butler and his underlings to take control? Where have the reporters received information of the impending takeover? Above all, what is the significance of the servants' revolt?

If it is clear that the masters are worthless and unable or unwilling or unfit to supervise their domain, it is equally clear that the servants, although perhaps more literate, are far more unregenerate tyrants. This, I suppose, does not matter; the message, as scores of novels and tracts inform us, is that power corrupts, that bad masters make bad servants, and that when roles are exchanged little difference is discernible.

The final sentence informs us of an identical insurrection in the Latin American castle of the baron's brother, an implied metonymy, with households representing the small nations which have so recently thrust aside their elders and betters. Given the nature of the new governors, as pungently painted by Mrs. Spark, one is forced to question the reason for independence.

All this sounds grim and unrelenting and depressingly tragic, but it isn't. It's high comedy. The tone is set in the opening sentences, during an exchange between the butler and the housekeeper:

"'When you say a thing is not impossible, that isn't quite as if to say it's possible,' says Eleanor, who, although younger than Lister, is his aunt. 'Only technically is the not impossible possible.'"

No, the problem is not staunching the blood but bearing the bloodlessness. For once Mrs. Spark's high-handedness and curdled amusement turn to gall in the reader's throat. The author is bitter; more, she is without compassion, and no single character or event betrays a vestige of the uncertain commodity we call humanity. □

Sapphic Roots

RUBYFRUIT JUNGLE by Rita Mae Brown. New York, Bantam. 246 pp. $1.95.

Lesley Hazelton

"A NOVEL about being different and loving it," declares the front cover. "Being different isn't really so different," says the back cover. The back cover has it.

The difference is that the heroine is a lesbian who has no qualms about her sexuality. She has no questions, feels no sense of perversion, sees no reason why on earth she should not be homosexual just as other people are heterosexual. It is a refreshing change from the murky depths of all other fiction that has touched on this theme. And this change is certainly the reason for the novel's surprise, runaway success (a one-time "underground" best-seller, the reprint rights were purchased by Bantam Books for $250,000).

The sameness is that, as a novel, *Rubyfruit* is little different from the thousands of other books that make it to the airport paperback stands each year. It is the gutsy but sometimes tedious story of a girl's journey through childhood and adolescence in rural America to adulthood in New York. Over half the book is about her schooldays, and reads like a cross between the "jolly hockey sticks" approach to high jinks in the classroom and the raunchy concentration of the porn novel on what went on in the school yard.

THE NOVEL takes a leap upwards when the heroine sets out to find success in the big city, perhaps because the lesbianism then becomes less important than her struggles as a young professional woman. She tackles the hurdles in her way with a basic common sense that carries the narrative through, despite its often teenage style. And one cannot help but admire her stubborn courage and her blunt refusal to delve into the despairing depths that we are used to in novels with homosexual themes.

It is clear that this is basically an autobiographical novel. Did Rita Mae Brown simply leave out the despair or did she really soar past it so easily? Does it matter? Every oppressed group needs an extrovert image to identify with. The American Blacks have *Roots*, the Jews have had Portnoy and a host of others; and now *Rubyfruit Jungle* is doing the same for lesbians... and maybe, indeed, for all homosexuals, male and female. □

Stonehenge to Galilee

Gil Goldfine

A GROUP of basalt sculptures created by young DALIA MEIRI (Bezalel graduate, 1976), is a superb example of how a talented artist can successfully conjugate traditional concepts with the abstract idioms of modernist art.

Meiri wanders through the fields of the lower Galilee in search of stones whose proportions, texture and volume meet her critical standards and sensitive eye. In her studio, she uses the classical techniques of carving and chipping to redefine their planular design without desecrating their fundamental surface qualities.

When necessary, Meiri will notch, slit or gouge canal-like depressions into the stone for the sake of integrating auxiliary materials such as leather straps, wooden planks, rope, steel bands or plain dark earth. But she always retains an harmonious balance of materials in terms of their chromatic and tactile variations.

Placed on the gallery floor, without a pedestal base or any protection, Meiri's sculptures maintain earthy roots yet acquire a lofty human condition. Weathered and brutalized they are, like Stonehenge, eloquently silent as if strewn into position in antiquity, awaiting rediscovery.

MEIRI BRINGS to her work a tremendous awareness and respect for nature. She is able to extract, and enlarge upon, the inherent aesthetic qualities found in natural configurations.

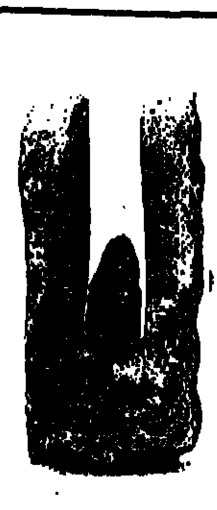
Historically, the work might fall into the realm of primitive stele, dwarfed aboriginal monoliths whose primary purpose is idolatry. Meiri arrives at this votive theme through implication, an abstract codification of ideas and signals divorced from obvious allusions or critical markings. They don't profess to be about any specific thing, person or place; they simply are.

The occasional striation, scraping and polishing of the basalt surface is also anti-naturalistic and serves to elevate the occult properties of her extraordinary work. This is an exciting first confrontation. Bravo, Meiri! (Kibbutz Gallery, Rehov Dov Hos, Tel Aviv.)

BY HIS own admission, OSVALDO ROMBERG is a rational artist. His paintings are not natural or abstract descriptions of "what's out there," but investigations into the possibilities, probabilities and truisms surrounding the process of creating art. Romberg is interested in discovery as well. Exercises performed in 1974 delve into the sphere of manual dexterity as Romberg manipulates his brush with mouth, hand or foot.

Alternative ways of making graphic representations led Romberg into the field of colour experimentation which resulted in a series of arresting paintings. Colour is subject, object and material. It is the means and the end of his statement.

Analysis of its properties as a cultural tool and as a physical material is categorically presented. Laid out on neutral grey or white canvas, colour swatches march progressively down the chromatic scale, being cooled, warmed, tinted or toned from basic hues.



Dalia Meri: sculpture

Despite Romberg's pedagogic leaning, these large canvases are handsomely painted and are not superficial or overly bookish at all.

ROMBERG entered a third dimension when he began to dissect the "history of art" via calibrated studies of paintings by old masters he admires. Caravaggio's "Supper at Emmaus" and Velasquez' "Las Meninas" are scored according to tonal range, colour saturation and pictorial organization, culminating in a concise, abstract formulation of the artist's approach to painterly problems.

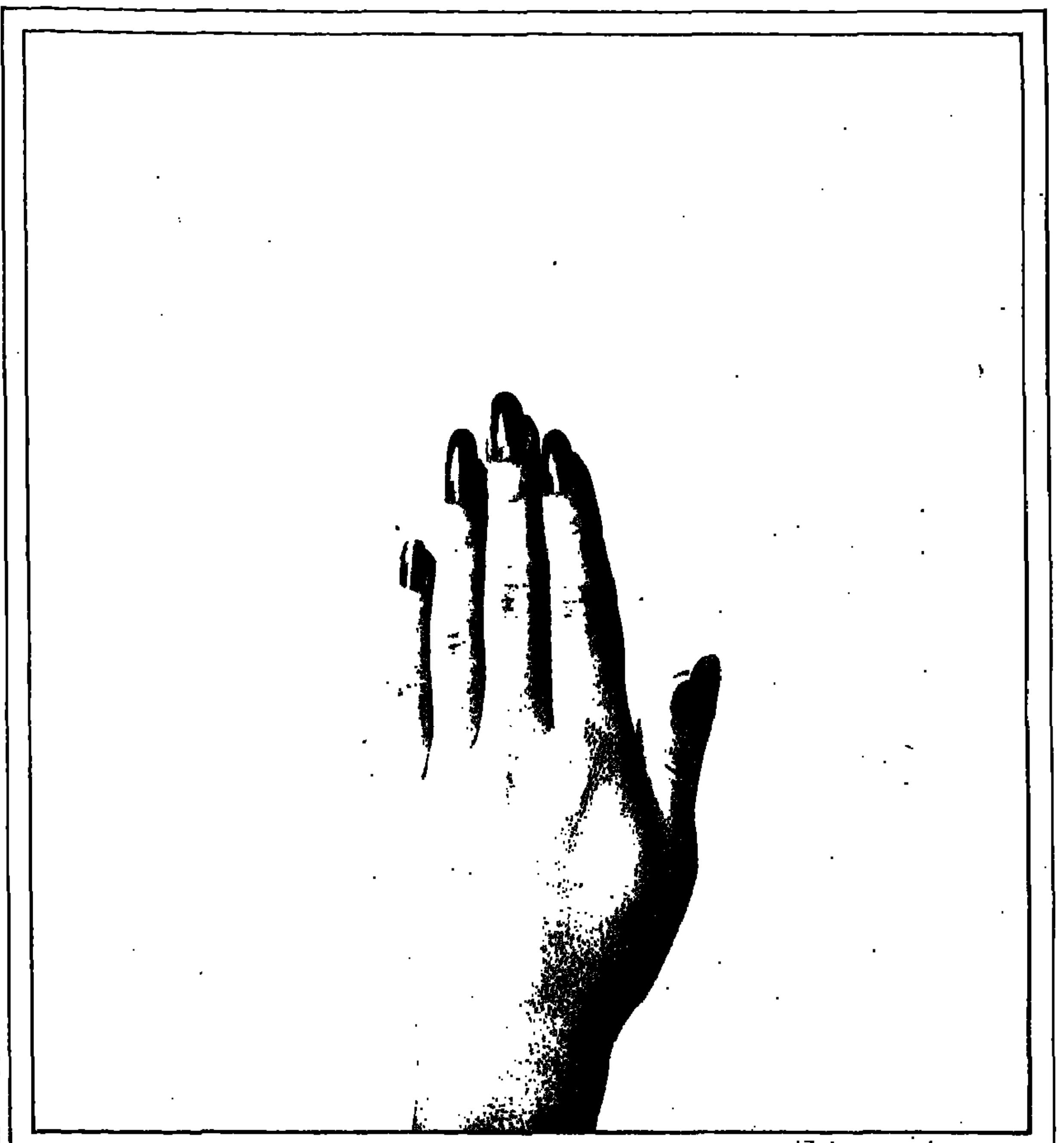
These particular plates are actually lessons about the talents of other artists. They are prepared by Romberg the teacher, with insight and intelligence. But after studying their content and appreciating the knowledge acquired, one tends to go on to the next frame without realizing that one has had a face-to-face experience with art.

If Romberg continues to develop theories along this path, the separation between art and education, or creativity and performance, will undoubtedly reach a stage where one will have to give way totally to the other. Otherwise, Romberg the painter will become Romberg the full professor. (Delson Richter Galleries, Simtat Mazal Arieh, Old Jaffa.)

ART IS fundamentally a pictorial system, a language built on images, colour and drawing, these elements being directed through our ocular senses and translated, by mental associations, into literal-verbal paraphrases. And because people intellectualize in a particular language related to a particular place, art, in general, may be considered a cultural equalizer.

But YAIR GARBUZ reverses this high logic by creating panels that alter the word-picture concept, for he bases his art on prosaic phrases. From these stanzas, the spectator must conjure up images — provided he understands the Hebrew phraseology. Because of this cultural restriction, Garbuz' art ceases to function as a universal "tongue," and has strong political boundaries.

The art is programmed for the spectator to understand events and people — mostly from the egocentric Garbuz' own environment — by decoding words, photographs and mannered abstract scribbles. Most crucial, the viewer must move his imagination into high gear. (Gordon Gallery, 29 Gordon, Tel Aviv, till March 6.) □



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Between hundreds of thousands of Israeli women and Kleen Paste there's chemistry! CMC and PSD - not everyone knows exactly what they are (they're the two special preparations in Kleen Paste that give your hands double protection), but from her own experience, every woman knows how well her hands look when she uses only the best of the washing-up pastes.

That's why two independent national polls gave the same result: the great majority regard Kleen Paste as the "preferred product" and the "best buy".

** Most Preferred Product Poll, conducted by the Institute for Applied Social Research (headed by Prof. Louis Gutman) and Best Buy Poll, conducted by the Applied Research Centre (headed by Dr. M. Zemach).*

DOUBLE PROTECTION

GELBLUM ADV.

Thursday, March 9,
8.00 p.m.
CONCERT
with
Elisabeth Roloff
Paris (organ)
Soprano, Oboe,
English Horn and Bassoon
Works by J.S. Bach,
J.D. Heinichen, etc.

Lutheran Church of the Redeemer/Jerusalem.
ADVANCE NOTICE:
Thursday, March 16,
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Organ and Choir Concert
Elisabeth Roloff/organ
Jugend-Kammerchor from Bielefeld, W. Germany
J.S. Bach, G.F. Händel,
A. Bruckner, etc.

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Our Director will be in Israel until June and will be available for personal interviews. Please send all inquiries to Marvin Hershkowitz, 8A Rehov Herzog, Rehovot.

The great bran controversy

Lillian Cornfeld: still room for improvement in Israeli diet.

MARKETING WITH MARTHA

WHEN NUTRITIONIST Lillian Cornfeld recently visited Quebec, she was shocked by the low level of nutrition there.

"The diet of the French Canadian is the least healthy in the world," she says. French Canadians past the age of 20 rarely have their own teeth, and this is blamed on the highest rate of sugar consumption in the world. In addition, French Canadians eat too much soft white bread, pig fat and "junk food" — and not enough fresh fruit and vegetables.

Mrs. Cornfeld says our Israeli diet is better, but there is still plenty of room for improvement: "I often see mothers checking out of supermarkets with IL200 worth of merchandise that is far less nourishing than what I buy for IL75. The so-called 'health foods' are often expensive, but some of them are very good."

Our discussion turned to bran, currently the subject of controversy in Israel. Bran — *subin* in Hebrew — is described in my dictionary as "the broken coat of the seed of wheat, rye or other cereal grain separated from the kernel and used especially for animal feed."

It is known as an aid against constipation, and it is sold in our supermarkets and pharmacies. Recently, however, the Health Ministry tested the bacteria count of the bran that is sold for human consumption, and decided to establish new regulations for its production, packaging and labelling. The ministry's curiosity was aroused by a query from kibbutzim which wanted to know why they could not save money by giving their members the same bran they buy much cheaper as livestock feed.

When tests revealed high bacteria counts, suspicions arose that some flour mills were simply sweeping up the wheat coatings from their floors and packaging it as bran for the consumer market.

Local bran sales slowed down and some shops began pushing more expensive imported products. One of these, "Grandels Wheat Bran" from Germany, sells in Tel Aviv for IL30 per 200 grams, compared with IL6 a kilo for ordinary local bran.

"Grandels" claims to be "a genuine food product and very different from ordinary bran." However, the co-owner of Reform House health food shop in Tel Aviv doubts that it is very different at all. It is certainly not worth the difference of IL144 a kilo to the consumer, he says.

Another imported item is Kellogg's All-Bran breakfast cereal. This is quite different from crude bran, which has the consistency of sawdust. Kellogg's processed product is a crunchy cereal containing bran. It is also useful against constipation, but it is expensive, selling for IL27 a box at most grocery stores.

BRAN IS effective against constipation because it is mostly nondigestible cellulose fibre, which goes right through the system. Western populations often suffer from constipation because their diet consists largely of soft and refined foods and is lacking in vegetables, fruits, and whole grains.

Some authorities believe that the high incidence of cancer of the bowel, especially in the U.S., is attributable to a lack of fibre in the diet. Mrs. Cornfeld quotes researchers who found that African villagers whose diet is high in fibre have three bowel movements a day — and virtually no cancer of the bowel.

Some nutritionists, however, argue against taking raw bran as a cure for constipation. Jerusalem's Dr. Ya'acov Ilany, for instance, points out that the phytic acid in raw bran carries away iron and other minerals along with the undigested cellulose, and can cause anaemia. He suggests cooking the bran, or obtaining it from products such as our standard dark bread, in which yeast neutralizes the phytic acid.

Mrs. Cornfeld says the iron-removal theory has not been proved, and many nutritionists do not worry so much about it. However, she warns, there are other dangers connected with the misuse of bran.

Few people realize, says Mrs. Cornfeld, that you must drink extra liquids if you take bran, or the result may be the opposite of the one desired. One Israeli woman was hospitalized for 10 days after using too much bran and not drinking enough. She developed blockages in the lower intestine and almost required surgery.

Tsila Dvir, coordinator of nutrition for the Agriculture Ministry and head of the nutrition department at the Ruppin College of Agriculture, recommends two tablespoons of bran a day as the maximum — "and drink a lot of water," she adds. It is, by the way, almost impossible to swallow bran without liquid, as it is dry and often has a bitter aftertaste. It is usually eaten in granola or some other cereal with milk, or mixed with yoghurt or *leben*.

It is especially dangerous to use bran as a slimming aid. Some people assume that since bran is indigestible, they can take it to fill up their stomachs without adding calories. This is as foolish as the U.S. fad of relying on commercial liquid protein as real food rather than as a limited substitute for one meal a day. (The misuse of liquid protein led to numerous deaths in the U.S. and the banning of some of the products.)

ANOTHER of Mrs. Dvir's suggestions for better nutrition and greater economy is to "reduce the size of meat portions." I had always assumed that our meat portions were fairly small but Mrs. Dvir says they could be smaller still without any harm being done. "A quarter of a chicken is too large a portion," she says. For a child, "50 or 60 grams of meat a day is adequate. The amount of meat some mothers put into a blender for a small child is more than they could eat themselves," she claims. "If you make a dish with a meat sauce, the 20 or 30 grams each person gets is sufficient, considering the other proteins we consume daily."

She also suggests substituting high-protein foods, such as peanuts, for meat, particularly in "meat patties." If the family won't accept peanut patties, she recommends ground peanuts in place of some of the meat. You can buy unshelled peanuts for about IL26 a kilo, put them in the oven to roast while baking something else, and then grind them in a meatgrinder or blender.

ONE MIGHT assume that a cookery card series entitled "The International Health Kitchen" would include hints for better nutrition. But not at all.

I recently attended a luncheon given at the Dan Hotel in Tel Aviv to introduce recipes from this series, which is being sold by Mailex, a mail-order firm in Holon. The original colour photos appear on the cards, but the printed material has been translated into Hebrew and adapted for *kashrut*. In Hebrew, the series is called *"Mitbach HaBriyut HaBenleumi."* It sells for IL29 plus IL4 postage for each set of 24 recipe cards. The introductory set comes with an additional free set of 24 cards and a large plastic filing box.

The series is divided into categories, such as "weight reduction," "weight gain," "skin tone and eyes," "sensitive liver," "sensitive nervous system," "vegetarian," "diabetics," "physical labourers" and "adolescents."

There are even recipes "for lovers." One of these calls for two thick steaks — which may be fine for catching your man, but not so good once he expects you to balance the budget.

In fact, many of the International Health Kitchen recipes seem more suited to economic conditions outside Israel. Quite a number of them are based on veal or good cuts of beef. My sister-in-law noticed that of the 48 sample recipe cards I received, not one called for poultry — which is so basic to Israeli cooking. However, there were several fish or vegetarian recipes.

Each set of 24 cards has a sampling from the various "health" categories — you cannot, for example, order a whole set for "diabetics" or "cholesterol control." The recipes were originally devised by a Swiss dietician and have been published abroad in several languages.

The cards are attractive enough and convenient to use in the kitchen, which cannot be said of many cookbooks. Unlike most subscription sets, this one can be cancelled at any time. Order forms are available from Mailex Ltd. 3 Hamlacha St., Industrial Zone, Holon.

AFTER MY recent article on eggs and cholesterol, I received a letter from a man who says he is 95 years old, active and healthy — and has eaten two or three eggs a day for many years.

"In my early days," he writes, "I lived on a kibbutz and used to break two or three eggs and gulp them down, as they rolled down from the hen onto the rack in the chicken house where I worked. I think I must have done this for well over 20 years and I never suffered a day's sickness."

Today, he says, he takes 3 eggs a day, blended with buttermilk and sugar. "I have never had any heart trouble or a single day in hospital because of high cholesterol, and I am now 95..."

"May you live to 120," is all I can say to this egg-eating reader. □

Garlic with everything

CULINARY NOTES

Haim Shapiro

THERE IS an entire class of recipes for Mediterranean dishes that begin in virtually the same way.

To prepare these dishes, one pours a little olive oil into a pot, fries a few cloves of garlic lightly, adds parsley and perhaps a chopped onion and chopped pepper. Usually, but not always this is followed by a chopped tomato.

For many cooks this procedure is a daily ritual which remains almost unvaried. To begin cooking in any other way would be unthinkable.

Naturally there are many types of "Mediterranean cooking" and it would be an egregious error to think of the region's cuisine as monotonous. On the other hand, it would be just as foolhardy to ignore this tried and true procedure simply because one wants variety.

For example, this is an excellent way of cooking the tender young zucchini now appearing in the market. The basic garlic mixture adds flavour without totally overwhelming the delicate taste of the zucchini itself.

TO PREPARE the dish, chop two or three cloves of garlic and fry them in a medium-sized pot, preferably one which can later go into the oven. When the garlic has just begun to brown, add a handful of chopped parsley and, after a second or two, a chopped onion.

To this add, if you like a coarsely chopped red or green pepper. Cover the pot and let all the vegetables cook for a few minutes.

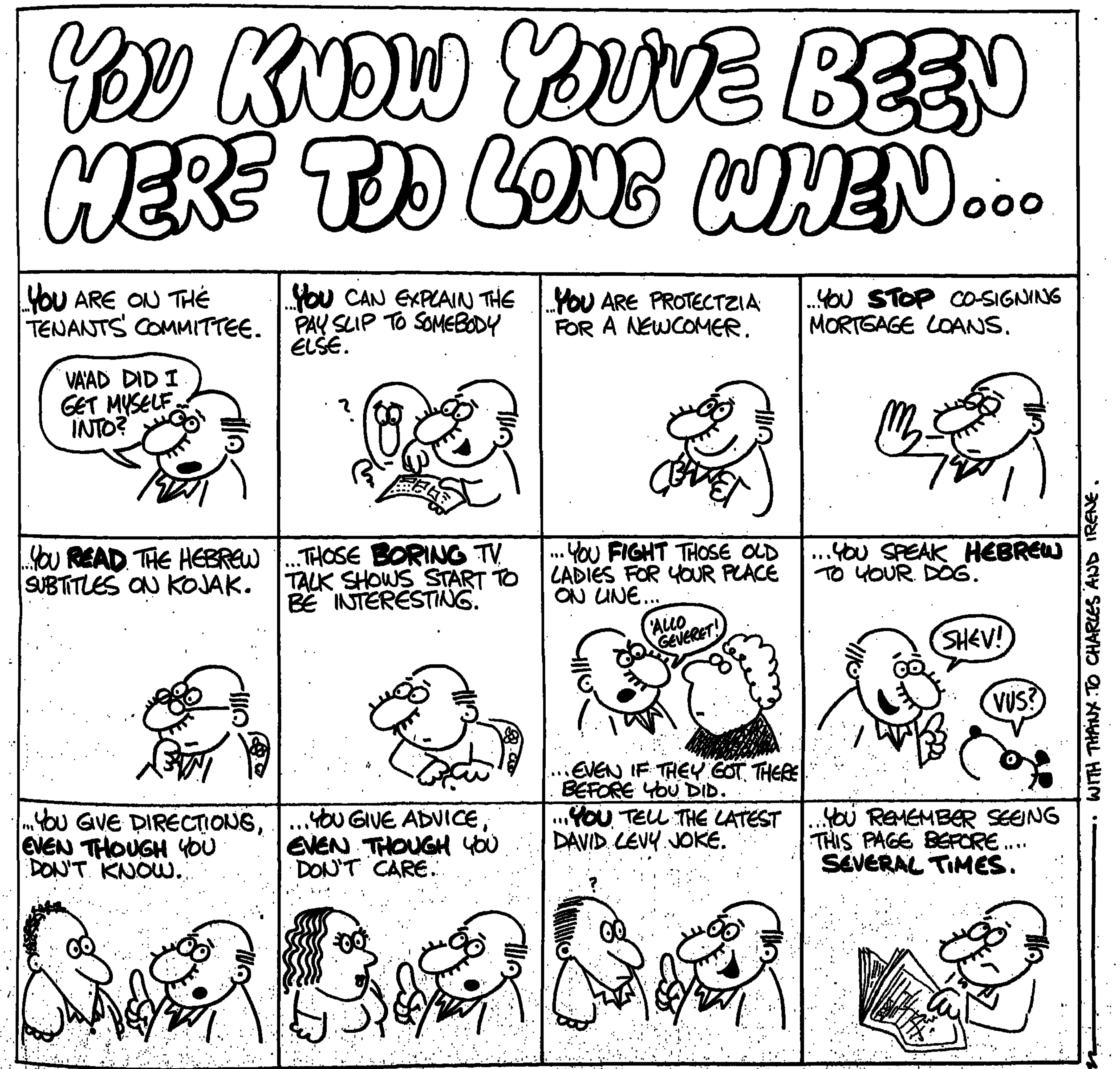
Meanwhile score about half a kilo of zucchini with a fork to make it cook more easily and cut into thin slices. Add the zucchini to the vegetable mixture and to this add a chopped tomato.

If you are cooking for company or a fussy family, you might like to peel the tomato. Season with salt, pepper and thyme, basil or oregano, cover and simmer.

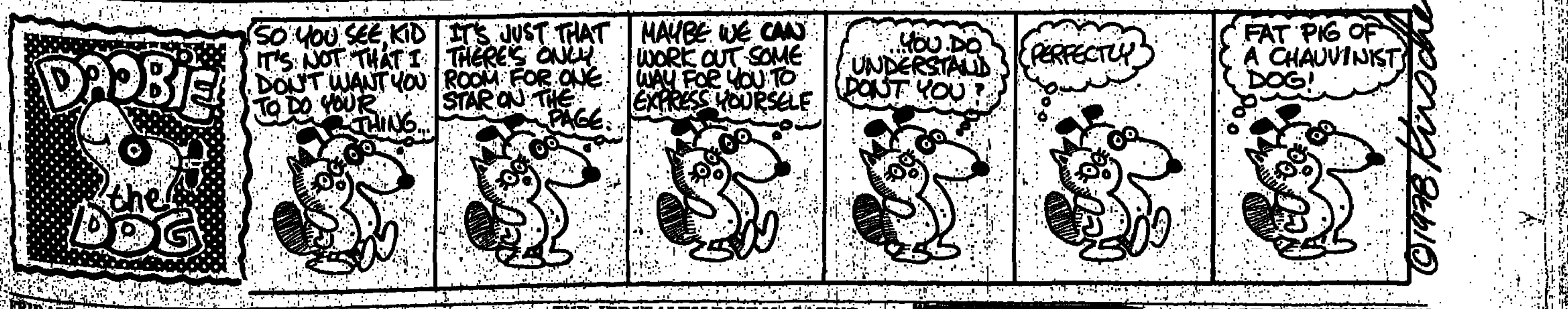
When the vegetables are tender there will probably be a great deal of excess liquid, even if you did not add water to the dish. To deal with this, add about a cup of dry bread crumbs, three-fourths mixed into the vegetables and one-fourth sprinkled on top.

Sprinkle with butter or margarine and bake uncovered in a medium oven for 15 minutes. □

The Weekend Dry Bones



YOU KNOW YOU'VE BEEN HERE TOO LONG WHEN...
...YOU ARE ON THE TENANTS' COMMITTEE.
VA'AD DID I GET MYSELF INTO?
...YOU CAN EXPLAIN THE PAY SLIP TO SOMEBODY ELSE.
...YOU ARE PROTECTZIA FOR A NEWCOMER.
...YOU STOP CO-SIGNING MORTGAGE LOANS.
...YOU READ THE HEBREW SUBTITLES ON KOJAK.
...THOSE BORING TV TALK SHOWS START TO BE INTERESTING.
...YOU FIGHT THOSE OLD LADIES FOR YOUR PLACE ON LINE...
'ALLO GEVERET!
...EVEN IF THEY GOT THERE BEFORE YOU DID.
...YOU SPEAK HEBREW TO YOUR DOG.
SHEV!
VUS?
...YOU GIVE DIRECTIONS, EVEN THOUGH YOU DON'T KNOW.
...YOU GIVE ADVICE, EVEN THOUGH YOU DON'T CARE.
...YOU TELL THE LATEST DAVID LEVY JOKE.
...YOU REMEMBER SEEING THIS PAGE BEFORE.... SEVERAL TIMES.
WITH THANX TO CHARLES AND IRENE.



DOOBIE the DOG
SO YOU SEE, KID IT'S NOT THAT I DON'T WANT YOU TO DO YOUR THING...
IT'S JUST THAT THERE'S ONLY ROOM FOR ONE STAR ON THE PAGE.
MAYBE WE CAN WORK OUT SOME WAY FOR YOU TO EXPRESS YOURSELF
...YOU DO UNDERSTAND DON'T YOU?
PERFECTLY!
FAT PIG OF A CHAUVINIST DOG!
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